ART IN A DOCKYARD TOWN: PORTSMOUTH 1770-1845

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Summary

The first exhibition to be held in Portsmouth featuring the work of local artists took place in 1826 under the auspices of the Literary and Philosophical Society, at their museum in Pembroke Road, when such exhibitions were still relatively unusual. But among the growing number of painters working in the town, the drawing masters at the Royal Naval Academy in the dockyard, most notably Richard Livesay and John Christian Schetky, enjoyed wider reputations than artists such as Richard Henry Clements Ubsdell or James Calcott ever achieved.

Although Portsmouth was visited on several occasions by artists as distinguished as J. M. W. Turner and Thomas Rowlandson, this paper is mostly concerned with lesser figures, the profilists and miniature painters who made up the bulk of the outsiders, together with the small but growing community of indigenous painters. The scope of local patronage is examined, together with the artists' dealings with the booksellers, craftsmen and innkeepers, on whom they depended in so many ways. There are some glimpses of contrasting lifestyles, and an attempt to describe the artists' wider involvement in the social and cultural life of Portsmouth. Whilst attention is paid to their choice of subject matter, weightier questions concerning style, attribution and quality receive far less consideration, which of course is not to deny their proper importance.

Cover:
The French Prizes brought in after Lord Howe's Victory, 1794, by Thomas Rowlandson.
Victoria and Albert Museum.

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Introduction

'They apply themselves more to War and Navigation, than to the politer Studies.'[1] William Camden's comment on the inhabitants of sixteenth-century Portsmouth was still largely true in Georgian times, yet by the 1740s the town was wealthy enough to attract artists - at least in time of war. The young Joshua Reynolds was here in 1744, 'During some warlike preparations . . . to paint naval officers at a guinea apiece'.[2] The War of the Austrian Succession and later conflicts with America and revolutionary France made fortunes for government contractors, while many local officials, innkeepers and tradesmen, together with a number of professional men, also shared in the spoils, enjoying relatively comfortable lifestyles.

> Few places are at present more flourishing than this (1781): the great sums of prize money spent by the sailors, added to the wages constantly laid out by the number of hands employed in the dockyard cause a greater circulation of cash than is to be found in most parts of the Kingdom.[3]

The population trebled in 50 years, rising to *c.*33,000 by 1801, and the growth of Southsea in the early decades of the nineteenth century, with its resident 'nobility and gentry', helped widen an emerging market for local and visiting artists, making them less dependent on the presence of either the garrison or the fleet, and the former uncertainties of the town's economy in peacetime.

Portsmouth's main attractions for travellers were tours of the dockyard and fortifications, with perhaps an opportunity to board one of the king's ships. Otherwise it was generally agreed that

> The houses are bad, the streets narrow, and the inns especially, . . . are dirty and bad.[4]

But viewed from the comfortable eminence of Portsdown Hill, the town presented a very different sight:

> . . . to the South, Portsmouth, Gosport &c, just at your feet in appearance, the Fleet, the sea winding & breaking in bays into the land, the deep shade of tall Oaks in the enclosures, w^ch^ become blue as they go off to distance. Portchester-Castle, Carshot-Castle, & all the Isle of Wight, in w^ch^ you plainly distinguish the fields, hedgerows & woods next the shore, and a background of hills behind them. I have not seen a more magnificent or more varied prospect.[5]

Thomas Gray's enthusiasm was shared by a growing number of authors. A widening interest in the landscape emphasising the need for a more direct contact with nature was reflected in the Reverend William Gilpin's writings on 'picturesque beauty'. Gilpin claimed that the view from Portsdown was

> grander in its kind than perhaps any part of the globe can exhibit . . . The whole view . . . was picturesque as well as amusing. The parts were rather large indeed, but they were distinct and well connected.[6]

Some years earlier, *c.*1730, Robert Griffier painted a *View of Portsmouth* close to where the old London Road crosses the hill near *The George Inn*. The view from this spot continued to be a favourite with local artists too, as later works by George Cole and James Calcott testify.[7]

The landscape painter Thomas Jones accompanying his patron Oldfield Bowles on a tour of Hampshire, arrived at Portsmouth in September 1773, where the party lodged at *The King's Arms* in the High Street. Disaster struck, for in Jones's words:

> . . . at this House I happened to leave my Sketch-book on the table of the Dining room while I took a walk upon the ramparts, and on my return, found somebody had done me the honour of cutting out two or three Sketches which I supposed pleased the Connoisseur best, and I was thankful he had not taken the whole off.[8]

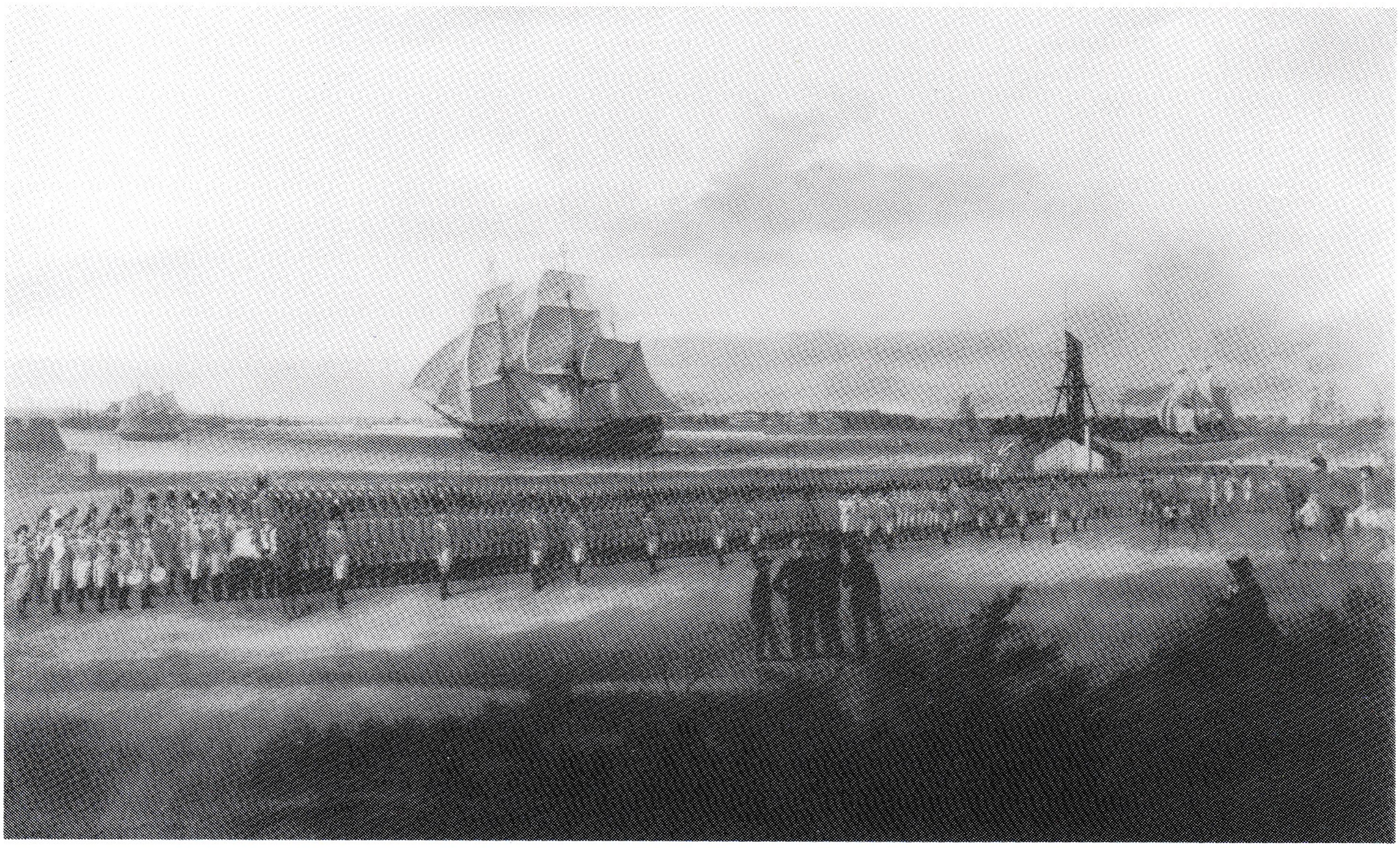
The seamier sides of life in the town – barely hinted at in this anecdote, were recorded in all their boisterousness by Thomas Rowlandson, who in 1794 came down from London to see the captured enemy ships after Lord Howe's victory of the Glorious First of June. Rowlandson's watercolour drawings from the saluting platform at the entrance to the harbour manage to convey the excitement of the occasion as veterans with wooden legs, ladies of fashion, unruly children and officers with telescopes strain to get a view of the defeated adversary.[9] His better known *Portsmouth Point* with its public houses, brothels and pawnshops, was sketched a few years later, *c.*1800. [10]

J.M.W. Turner first visited Portsmouth following a naval victory – that of Copenhagen in September 1801. He hoped to be present at the arrival of the Danish squadron, but unfortunately the ships were scattered by bad weather, and Turner's painting shows only two ships, the *Three Crowns* and the *Denmark,* which reached Spithead on 1 November.

It was this work that prompted a critic to write: 'Mr Turner may become if he pleases, the first marine painter in the world', yet its initial reception was overshadowed by the unpopularity of Britain's action against the Danes, so that the artist altered the title to *Spithead: Boat's crew recovering an*

Portsmouth Point, c.1800, by Thomas Rowlandson.
Portsmouth City Museum.

Review of the Worcestershire Regiment on Southsea Common by Major General Whitelocke, 14 October 1800, by Richard Livesay.
Portsmouth City Museum.



anchor. When it was exhibited again in 1810 no one apparently commented on the fact that the Danish flags continued to be shown, flying below the English as a sign of submission. [11]

Reviews of the fleet brought members of the royal family to Portsmouth. Such occasions were often commemorated by well-known painters. Dominic Serres, Marine Painter to George III, produced four pictures of the monarch reviewing the fleet in 1773 that are still part of the royal collection. His contemporary John Clevely's paintings of the same event were shown to a wider public at the Royal Academy. A view of Portsmouth dockyard by Richard Paton in collaboration with John Hamilton Mortimer, also in the royal collection, dates from *c*.1775. [12]

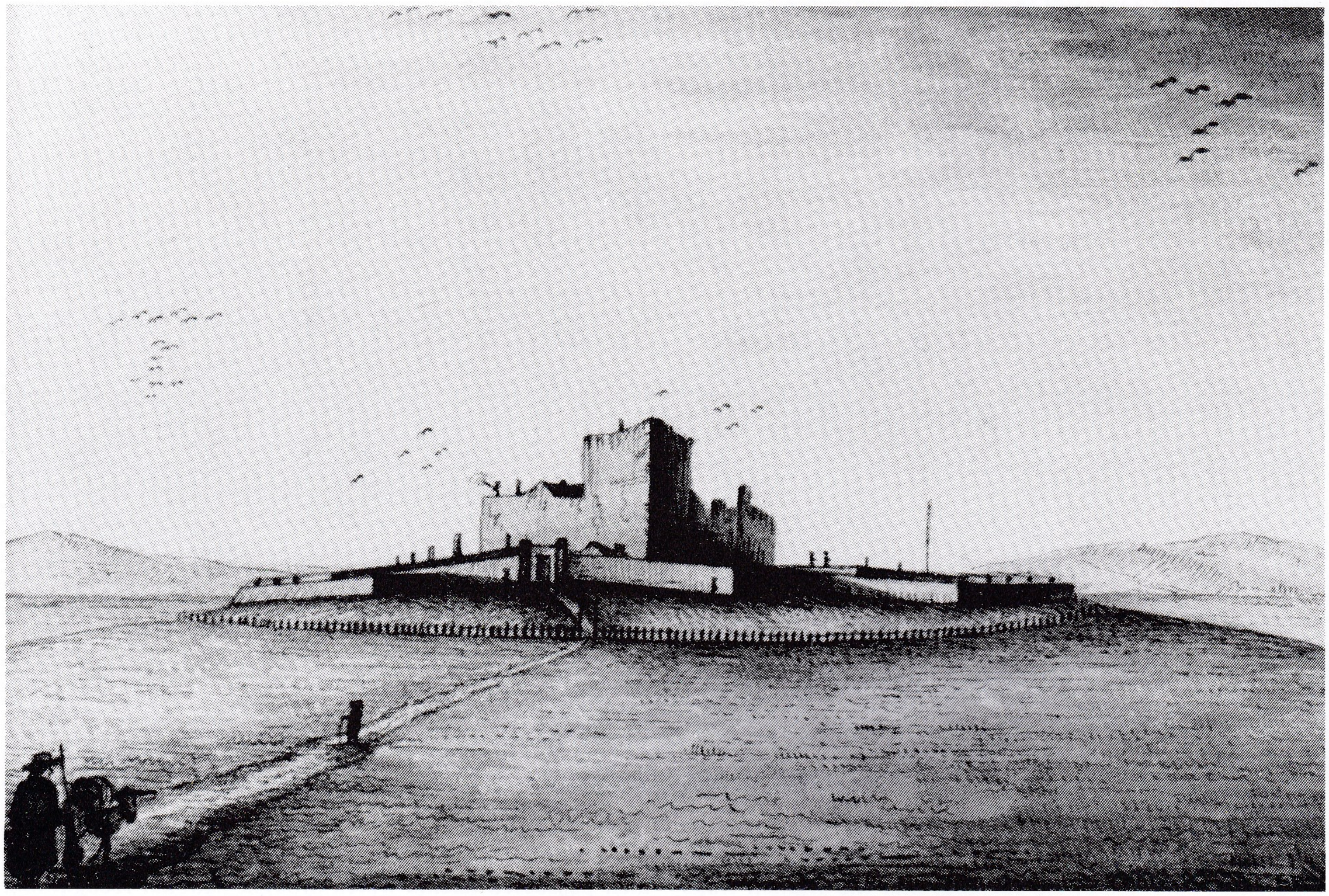
Artistic Activity in the Town

By the 1790s Portsmouth had attracted a variety of painters with a wide range of interests, but what of artistic activity in the town itself? At the beginning of the eighteenth century drawing was becoming a professional requirement for naval and military officers, and from its establishment in the reign of George II, the Royal Naval Academy in Portsmouth dockyard had a resident drawing master on the staff. [13] Several of these men possessed talents which brought national recognition. Richard Livesay, appointed in 1796, lived and worked mainly in Portsmouth until his death in 1826. He was a former pupil of Benjamin West's and in earlier days acted as drawing master to the younger children of George III. At the time of his appointment to the Academy, Livesay was described as a 'portrait and marine painter' and later became known locally as a creator of transparencies. [14] His most prestigious successor was John Christian Schetky, who had studied art in Paris and Rome before being appointed drawing master at Sandhurst. From 1811 to 1836 he taught at the Royal Naval College (as the successor to the Academy was known), and later at the East India College, Addiscombe, and was successively Marine Painter in Ordinary to George IV, William IV and Queen Victoria. [15]

Schetky was remembered by his pupils for his interest in their well-being and enthusiasm as a teacher:

> He brought us a new state of things altogether. We were never allowed outside the dockyard gates before he came: but he looked up the college boat directly and got

Southsea Castle, 1776, by John Swete.
Royal Institution of Cornwall.



permission to take us out sketching – and such jolly expeditions as we used to have all along the coast there.

As well as for his appearance and somewhat eccentric manner:

> A fine tall fellow he was, with all the manners and appearance of a sailor – always dressed in navy-blue, and carried his *call,* and used to pipe us to weigh anchor, and so on, like any boatswain in the service.[16]

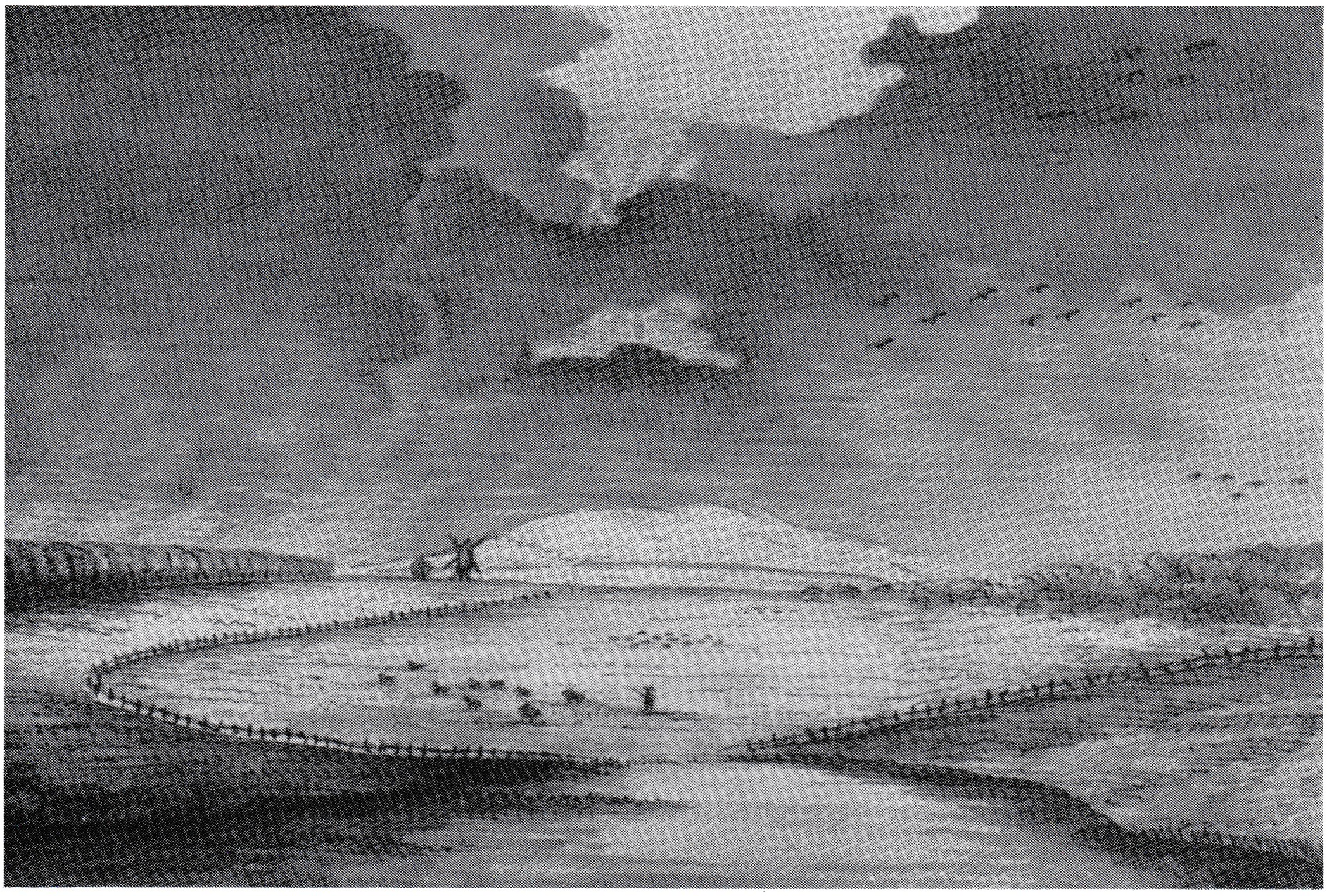
The lessons learned at the Academy were readily applicable to landscape drawing, and for the more gifted, other forms of artistic activity; and the fact that both Richard and John Livesay (to give but two examples), also taught in the town, surely helped to foster a tradition in marine painting that has lasted until the present day.[17]

Drawing was now regarded as a polite accomplishment in both sexes. John Swete's *Sketches of a Tour To Portsmouth, Isle of Wight &c* (1777), includes two delightful watercolour drawings of Southsea Castle and the Common, with a note that,

> The Country around Portsmouth is by no means unpleasant – rather indeed too Open to afford any striking natural Prospects. Some of the Scenes however not altogether destitute of Picturesque Beauty. The Sketch on the opposite Page was taken on my return from South-Sea Castle; it hath a distant view on the left of a shaded walk of Trees on the Fortifications of the Town, with an adjacent Windmill, and terminated by very remote Hills rising one above the Other.[18]

Private lessons were not unusual. Caroline Wilkinson of nearby Portchester, 'began drawing' in 1820 and five years later was still sufficiently keen to take lessons 'of Mr Robertson', whilst on holiday in London.[19] In 1817 Frederic Madden engaged the services of a local man, Mr John G.

Southsea, the Common, 1776, by John Swete.
Royal Institution of Cornwall.



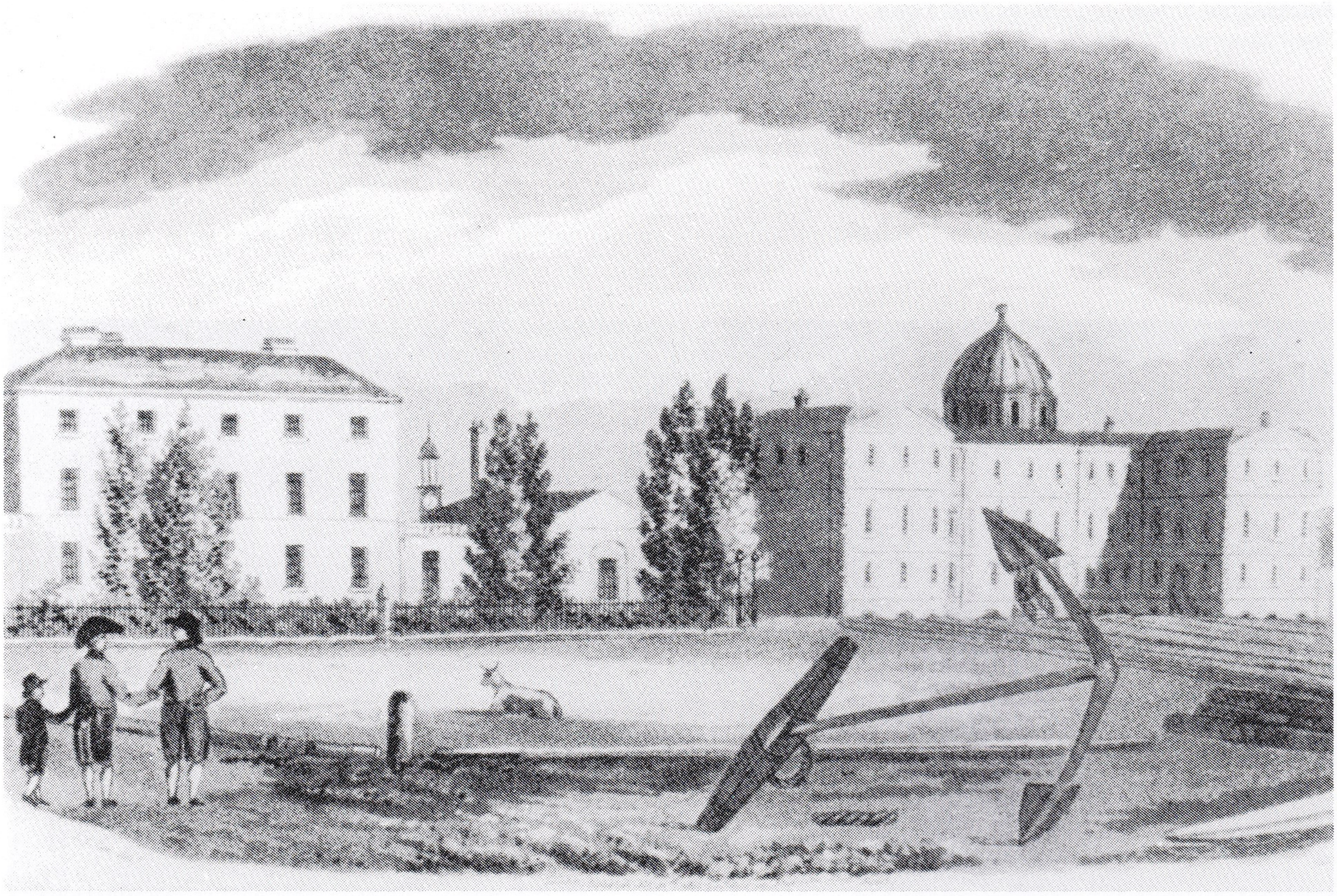
Williams of Elm Grove, Southsea. Madden's *Journals* contain many references to his enthusiasm for drawing. In 1822 he 'generally drew in the morning from eleven till one'. On another occasion he mentions spending five days, 'drawing a picture for my cousin Margaret Jordan'. His interests were by no means wholly antiquarian, for he was acquainted with Schetky, and records walking 'over to Wish – street, Southsea', for the purpose of looking at the artist's portfolio.[20]

This same John Williams painted a portrait of Madden's sister, Clara, and it was common practice for artists to combine painting, drawing and teaching to gain a livelihood.[21] Livesay too, after leaving the Academy, taught drawing at 'Mr Neave's, 61, Hanover Street, Portsea'.[22] However, more traditionally minded schoolmasters such as Dr John Shoveller of King's House Academy still favoured a curriculum based on the classics. Shoveller advocated a nine hour teaching day in which,

> no valuable time ought to be squandered away on dancing, fencing or any other objects, so little conducive to mental improvement.[23]

He was not hostile to drawing as such. Rather it was regarded as one of many subjects more profitably followed in the school holidays than during term time, when the pupil was to be encouraged,

> . . . as far as (it was) consistent, (to) follow the bent of his own mind . . . It must be regulated by circumstances, of which intelligent parents and tutors will easily form a just estimate. If the pupil have a taste for Mechanics, Drawing, Music or Botany, let him follow his inclinations . . . If his attention be attracted to History, Biography, Voyages or Travels, let him be supplied with the most interesting and approved authors on the subject.[24]



In general, the town's many private schools and academies took a more liberal attitude. Drawing was widely advertised as an optional extra with dancing or French, particularly in girls' schools.[25] Thus, at Mrs Ross's ladies' boarding school at 52, St Thomas's Street, 'Writing, Drawing, Music and Dancing' were taught 'by the best masters', and similarly at Buckland Boarding School, young ladies were offered the choice of 'Dancing and Drawing' at 15*s*. per quarter.[26] A drawing academy was founded in 1804 by Joseph Gear, at 89, St Thomas's Street. Despite his willingness to attend 'Ladies and Gentlemen at their Residences' as well as local schools, the enterprise collapsed within less than a year, although Gear had also advertised his skills in portraiture, sign-painting, and gilding. The contents were auctioned, including 'a complete set of school desks and stools (and) a few paintings and prints'.[27]

By the 1820s, Portsmouth could boast of at least two schools that offered drawing as their main attraction. James Calcott, 'Drawing Master and Miniature Painter', opened his 'Academy of Drawing' at 1, Daniel Street, Portsea in 1825, and within three years a further branch began taking pupils at 139, High Street, 'opposite the Theatre'.[28] In 1824 a Mr Penley advertised his intention of giving instruction, 'after the manner of a Drawing Academy, at No. 12 King's Terrace'. Apart from tuition in drawing from 'Harding's Style of Figures', Penley offered teaching in 'miniature, landscape & flower painting etc. in Oils or Water colours'. Schools were attended and 'private families any distance within 20 miles of Portsmouth'. Four years later, Penley moved to 72, Queen Street and opened 'a Repository for the sale of Drawings, Materials . . .' without however relinquishing his other activities, whilst 'let(ting) out drawings to copy' and 'old prints from London'.[29]

Some of these men were probably self-taught; others may have received formal tuition. Richard Livesay offered his pupils:

> the general system of the Royal Academy of Painting in London, as introductory to the superior practice of Drawing or Painting in Oil Colours, and the disclosure of the essential principles of the art.[30]

Calcott reputedly studied for several years 'under an artist of eminence', and Richard Poate described himself as 'late Senior Pupil of Mr Penley, when commencing the profession of Miniature Painter and Drawing Master . . .'[31]

Little is known of painters living and working in Portsmouth until the late eighteenth century, apart from those who were drawing masters attached to the Academy, or naval officers whose skills in drawing encouraged them to bolder endeavours. Surviving work attributed to Lieutenant William Elliott includes two oil paintings of Portsmouth Harbour *c.* 1790.[32] A watercolour of *Crown Street* (1810) is the work of Captain Robert Elliott, a member of the same family, and a drawing of the Academy *c.*1806, has been ascribed to John Lee, a pupil there from 1800 to 1802.[33]

The death of James Hay the Younger in 1810, 'at his father's house in Portsea', reveals that at least one local artist shared the current interest in antiquities and scientific matters:

> . . . He has left many drawings of the most remarkable

Royal Naval College, Portsmouth, 1806, by John Lee.
Portsmouth City Museum.

Prison Hulks at the top of the Harbour, c. 1810, by Louis Garneray.
Portsmouth City Museum.

> Antiquities in Hampshire: and a much greater number of almost the whole Zoology of Great Britain, particularly a complete arrangement of all the Shells, beautifully drawn and coloured from nature, which were intended for publication.

Hay's early signs of ability led him to be apprenticed to the painter West, 'but having a greater inclination for Sculpture, he was very soon after pupil to J(ohn) Flaxman'.[34] None of Hay's work seems to have survived, but his interest in antiquities may have had some indirect influence on Richard Ubsdell.

Possibly more talented, and destined for a longer and far more eventful life, Louis Garneray, the French painter, was a prisoner of war on the hulks in Portsmouth Harbour from 1806 to 1814. The harshness of the living conditions stimulated Garneray, a man with an artistic background, to take up painting – and earn himself some money, as the prisoners had some latitude in this respect. At first he turned to portraiture, painting the guards, for an average price of 6*d.* to 1*s.*, but is now remembered as a marine artist. A watercolour of *c.*1810, *Prison Hulks at the top of the Harbour*, strongly evokes the grim world of life in a floating gaol. Yet as Garneray's account of his first meeting with a local dealer makes clear, even this existence was not without its lighter moments:

> One day I was visited by a little round man, who came uninvited into my humble studio and began to look at my pictures in the most brazen manner, without a word to me !
>
> 'These seascapes', he said at last, 'are not bad at all for a Frenchman. If you are inclined to be reasonable, perhaps we can come to some sort of agreement. I am a dealer in Portsea.'
>
> As I was very short of money at that time I thought I saw heaven opening before me and I hastened to assure him that in matters of business I was not at all a difficult sort of person.
>
> 'My boy,' said the dealer, for it is the habit of the English to treat us with a contemptuous familiarity. 'My boy, you are wrong to speak in such a way. If it had been your fortune to fall in with a Jew instead of an honest man like me this admission would have cost you dear. But it was a good star that brought Abraham Curtis to you.'
>
> He spoke the name in such a way that I supposed him to be a person of some reputation and I did not dare admit that I had never heard the name before.
>
> After a short discussion it was agreed that he would take all my pictures, on condition that they were of a certain size and finish, at one pound or twenty-five francs apiece. I was overjoyed at his offer, which I had not in the least expected. I received six pounds that very day for the pictures he found in my studio and took away with him.[35]

Another artist, the profilist John Lea, 'formerly of the Parade in this town', also worked in Portsmouth for most of the war

Major Lewis, c. 1800, by John Lea.
Pallant House Gallery Trust, Chichester.

period, painting many fine silhouettes of naval and military figures, including a portrait of Major Lewis, Barrack Master General, later Quartermaster of the 8th Regiment of Foot.[36] Some of his civilian portraits survive, and one of them, 'a likeness of the late Sir John Carter' (mayor of Portsmouth), was published and sold locally.[37]

Francis Gilbert, who later specialised in landscapes and portraits, began his career in Portsmouth. Some months after his marriage to Miss Snelling in 1814, he moved to Chichester. However, he is known to have subsequently worked for at least two local clients, Henry and Julian Slight, for whom he made copies of various antiquarian drawings.[38]

Visiting Artists

The great majority of visiting artists from the mid-1770s onwards were profilists and miniature painters who frequently included Portsmouth as part of a seasonal itinerary, as well as Southampton, then notable as a spa, or as a brief excursion from London in search of easy pickings.[39] Sarah Harrington's tour of 1775 started from London (her usual address), taking her to Oxford, Southampton, Portsmouth, Winchester and Newport in the space of several months, ending in November at Cambridge.[40] Mrs Harrington, an early practitioner of the silhouette, arrived at Portsmouth in August, lodging at 'Mr Snook's, 3 Parade' for about a month:

> The LADY who takes MINIATURE PROFILES returns her grateful Acknowledgements to the respectable Company and Inhabitants of Portsmouth for the very great and kind Encouragement with which they have been pleased to favour her. She continues till Saturday to take the most striking Likenesses at 2*s*. 6*d*. each.

Somewhat unusually she also offered geography lessons, 'to ladies only . . . Use of maps, globes and drawing', and, 'to foreigners, the sciences are explained (if required) in the French language'.[41] In midsummer 1807, Miss Herbert (Hibbert?), who painted miniatures and gave drawing lessons, arrived from Bath with her father, John, a portrait painter, and stayed at Mrs Bishop's 'near *The George Inn*', High Street.[42] At least one other miniaturist, Mr Wright, normally worked in Bath, but the majority were based in London.[43](See Table 1, below.)

Table 1

Visiting Miniature and Profile Painters, 1770-1830

Name	Usual place of residence	Year of earliest known visit
Sarah Harrington	London	1775
William Grimaldi	?	1775
– Darcey	?	1778
Thomas Richmond	London	?
Richard Moreton Paye	„	1803
Joseph Duncherley	„	1804
John Hazlitt	„	1805[44]
Henry Hervé III	„	1806
Robert Dighton	„	1807
John Herbert (Hibbert?)	Bath	1807
Miss Herbert	„	1807
John Griffiths	London	1807[45]
George Emden	„	1809
John West	Bath	1809
John Stribling	Reading	1814
Hinton Gibbs	London	1822
– Smart	„	1822
William Wright	Bath	1822
– Bilger	?	1823
George Newcombe	London	1824
Charles Hervé II	„	1829

Sources: *Salisbury Journal* 1749-1772; *Hampshire Chronicle* 1773-1799; *Hampshire Telegraph* 1799-1830; Daphne Foskett, *Miniature Dictionary and Guide* (Woodbridge, Suffolk, 1987); Sue McKechnie, *British Silhouette Artists and their Work* (London and Totowa, New Jersey, 1978).

Robert Dighton, 'Portrait and Miniature Painter, from Charing Cross', now remembered for his caricatures of naval and military officers, announced that 'during his short stay (August 1807) . . . he has taken Apartments at No. 5, Queen Street, Portsea'.[46] Hinton Gibbs, 'resident for a short time at 43, St Thomas's Street', advertised himself as a profilist, although in the course of his career he is known to have painted several portrait miniatures, and like Dighton, spent much of his career in the capital.[47] An earlier and more exotic figure, William Grimaldi, 'limner', related to the ruling family of Monaco, worked in Portsmouth briefly in the winter of 1775. Clearly this was not his first visit since,

> Those ladies and gentlemen, in particular those who have so often expressed a desire of his return, and who have very obligingly enquired after him, (may like to know) that during his residence . . . on the Parade . . . he

paints portraits in oil and miniature – Gentlemen and Ladies may see his pictures at Mr Reid's, or do him the favour of calling at his apartments.[48]

Of the many painters who came to Portsmouth in the late eighteenth century, some like James Northcote were fortunate in having local contacts, in his case, 'my friend Mr Hunt, at that time Master Builder in the Dockyard'.[49] Northcote worked here on Hunt's invitation, possibly from his home, from May to September 1776, 'painting all the family . . . and many persons in that neighbourhood at the price of five guineas a-head'.[50] His sitters (Table 2), included naval and military officers and their families, government officials and contractors, and several professional people.

Table 2

James Northcote's sitters, May-September 1776

Name	Occupation/or that of husband/or relative
Lady Christian	Naval officer
Master Eyres	attorney?
Miss Eyres	,,
Mr Fitzherbert	M.P. and contractor
Miss Fitzherbert	,,
Miss Jane Fitzherbert	,,
Captain C. Hamilton (twice)	army officer
Mr Hawker	'Organist at Portsmouth'
Captain Chic. Fortescue	naval officer
Edward Hunt	dockyard official
John and Anthony Hunt (in one picture)	,,
Master Josh. Hunt	,,
Mrs Hunt	,,
Captain Inglefield	merchantman?
Miss Moore	victualler?
Miss Prosser and Miss L. Prosser (in one picture)	attorney
Mrs Prosser	,,
Mr Parlby (twice)	contractor
Mrs Parlby	,,
Rev. Mr Ramsey	cleric
Mr W. Templar (twice)	contractor
Captain Piere Williams	naval officer
Mrs Williams	,, [51]

Northcote was luckier than most of his fellows at a period when inns, private lodgings and shops played a crucial part in displaying the work of artists to the public. William Grimaldi's work was on view at William Reid's, 'silversmith and cutler' in the High Street.[52] Many years later, the miniaturist William Paye stayed at Mrs Moran's, also in the High Street, 'where specimens (of his work) may be seen'. Another painter, George Emden, produced 'the most animated and striking likenesses on ivory' from his lodgings at 47, Hawke Street, Portsea. Joseph Duncherley, 'miniature painting' invited would-be sitters to apply at the *Star and Garter* tavern, where he was staying. Mrs Bishop's at 19, Lombard Street, was used for similar purposes, not only by the Herberts of Bath, but also by Mr Hewson, 'Portraitist and Animal Painting', from London.[53]

Booksellers, Carvers and Gilders

The printers and booksellers who displayed Hinton Gibbs's work included the most important in the town, 'Mr Hollingsworth, Mr Dudley's (Mottley's), and Mr Griffin of Portsea', and were widely used by artists of all kinds.[54] A prominent eighteenth-century bookseller, John Breadhower, also sold stationery and prints from his shop at 66, High Street.[55] He was one of several in the locality who advertised and sold copies of Sarah Harrington's 'Striking Likeness of the Hon. Admiral Keppel' in 1779.[56] In 1824, George Newcombe's portrait of John Chatterton, 'Professor of the Harp', a musician who lived in the High Street, was published as a lithograph and sold by Mottley and Harrison.[57] It is not known whether Breadhower's premises included an exhibition room as such, although print rooms were already to be found in the mid-1770s at Winchester and Southampton.[58] His successor, Comerford's, sold books, prints and artists' materials, but latterly seems to have been overtaken in popularity by William Henry Charpentier, 'Printer and Lithographer', established in the High Street in 1827, having moved there from Portsea.[59] Charpentier sold lithographic drawings, artists' materials, and published a series of local guidebooks, commissioning James Calcott to draw an early frontispiece of 'The King's Promenade Rooms & Baths, Southsea Beach' in the guide of 1837.[60]

In 1839 Charpentier published a lithograph of 'the late John Pounds, Shoemaker, as seated at his work in the midst of his Scholars, from an original Painting, by Mr Sheaf'.[61] The crippled shoemaker was well known in the town as a teacher of poor children, and Sheaf, an obscure self-taught painter from Landport, achieved widespread recognition for his picture, although its reception by the *Hampshire Telegraph* was somewhat mixed:

> . . . as a copy of the original painting it does great credit to the young man (W. Mitchell), an amateur, who transferred it to the stone: the likeness and character of the old man are in the strictest keeping. It would have been more truthful however, if the *locale* of his workshop and the appearance of his scholars had been rendered, as they really were, of the most wretched

John Pounds, 1839, after the portrait by Henry S. Sheaf.
Portsmouth City Museum.

Goods sold by W.H. Charpentier, 1837.
Portsmouth Central Library.

W. H. CHARPENTIER,

Seal and Copper-Plate Engraver,

PRINTER AND LITHOGRAPHER,

50, HIGH STREET, PORTSMOUTH,

Has for sale a good Selection of

Ackermann's, Newman's, and Rowney's Colours, in boxes of all sizes
Also in whole or half cakes
Drawing Papers, tinted or white
Camel and Sable Brushes
Large French Sable ditto
Colours for Velvet Painting
Brushes, &c. for Tinting
Drawing Pencils of the most approved makers
THE VERY BEST CANVASS
CANVASS STRAINED TO ORDER
Mill Boards of all sizes
French Hog's Hair Tools
Badger Brushes for softening
Mastic Varnish, Nut and Light drying Oil
Steel and Ivory Pallette Knives
Bladders of all Colours, fresh every ten day
Laid and Wove Foolscap Paper
Every variety of Writing Paper
Palmer's, Bramah's, and Mordan's Pens
Red and black Ink, in bottles or by measure
Drawing Pens and Compasses
Log and Watch Bill Books
Rulers, round or flat
T Squares, Parallel Rulers
Patent and other Ink Stands
Steel Pens of every description
Warranted Pen Knives
Indian Ink Stumps for Chalk
Indian Ink Slabs and Saucers
ISLE OF WIGHT GUIDES

Sketching Folios and Tin boxes
Sketch Books, marble covers & half bound
Solid Sketch Books, Rough and smooth
Port Crayons, brass, steel, and plated
Ackermann's Cement and Gall
Smythe's German Cement
Embossed Boards and Cards
Mounting Boards of all shades
Drawing Boards and Pins
Moses' Books of Shipping
Bragg's ditto ditto
Fairland's ditto of Animals
Harding's ditto Prints, Landscapes
Eldridge's ditto Trees
Ivories for Miniatures, plain and prepared
Frames for Miniatures, square or oval
Cases for Miniatures, plain or neat
Conte Paris Chalk, square or round
Black, White, and Red Chalk
Best Mogul Playing Cards
De la Rue's Gold Enamel ditto
A variety of Fire Screens
Invitation and Compliment Cards
Black Bordered return thanks ditto
Variety of Card Cases
Every variety of Vellum and Fancy Paper
Types for marking Linen
Cutters for Wax Flowers
Wax in Sheets of every shade
Leaves, Wire and Moulders
Powder of every Tint and Shade
VIEWS OF PORTSMOUTH

ADDRESS AND VISITING CARDS

Engraved, and Printed on enamel or plain Cards.

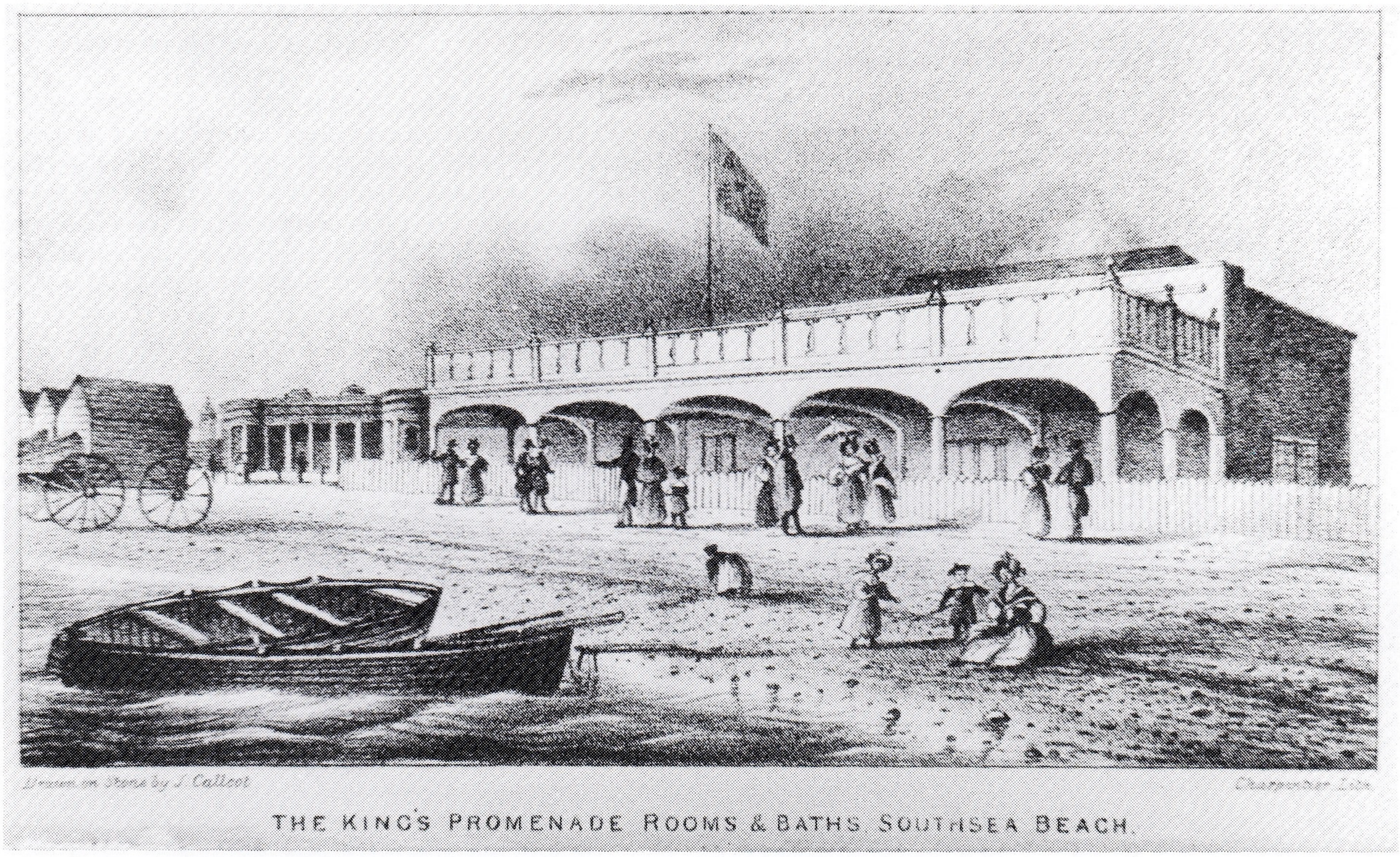
SILVER PLATE, IVORY KNIFE HANDLES, JEWELLERY, AND PLATED ARTICLES, ELEGANTLY ENGRAVED.

Mourning Rings and Brooches Engraved.

SPOONS, FORKS, &c. ERASED, AND RE-ENGRAVED.

☞ *Views, Plans of Estates, Circular Letters, &c. Lithographed.*

The King's Promenade Rooms and Baths, Southsea Beach, 1837, by James Calcott.
Portsmouth Central Library.



> poverty-stricken description; there is too much light thrown into the back of the old man's apartment, and yet the infantine happiness of the young brats is happily given.[62]

Less fortunate than Charpentier was Thomas Hart, whose stock in trade included, 'musical instruments, drawings, paintings, prints, etchings, caricatures, (and) a great variety of scrapbooks'. In 1826 the Penleys' list of subscribers 'for their ingenious copy of Mary Queen of Scots and her Secretary' (an engraving?), was displayed in Hart's shop at 69, High Street. In the event, Hart went bankrupt, and the subscription failed.[63]

Carvers and gilders – the makers of picture frames were also dependent in some degree on the work of local artists.[64] John Lane, 'portrait and miniature painter', showed his work at Edward Wilton's, *The Golden Hope,* 48, Queen Street. As well as his carving and gilding activities, Wilton advertised himself as a 'Printseller, Stationer (and) Looking Glass Manufacturer', sold artists' materials, and undertook printing and bookbinding.[65] A contemporary, Mr Fletcher of 8, Camden Alley, went even further, engaging 'an eminent artist' to sit in the window of his shop, visible to passers-by, demonstrating his talents in portraiture, and at the same time, showing off his employer's frames to their best advantage.[66]

A third member of this group, Henry Buchan, 'housepainter and decorator', also trained as a carver and gilder. Buchan was born at Portsmouth in 1794, and by 1814, at the age of 20, was running his own business in White Horse Street. In 1823 Buchan transferred his main interests to Southampton, and began to sell prints, frames and artists' materials, but did not immediately give up his shop in Portsmouth. In the following year he advertised the sale of 'a new portrait of the King, by Sir Thomas Lawrence, engraved in mezzotinto by Charles Turner'. This met with success, and perhaps influenced his decision to leave here for good, and to launch the Hampshire Picture Gallery from 159, High Street, Southampton in 1827.[67] The gallery served for the 'exhibition and Sale of Ancient and Modern Pictures, Drawings in Water Colours, Chalks &c., Architectural drawings, Engravings, Lithographs, and every variety of Art in Drawing and Painting'. From almost the beginning the Gallery attracted the patronage of Southampton's two members of parliament, as well as the

High Street, Portsmouth c. 1826 by. 'J.C.'
Portsmouth City Museum.

members for the County of Hampshire, 'And nearly a Hundred of the most respectable Families . . .' Portsmouth subscribers were invited to leave their names with Mr Harrison.[68] By 1830 'upwards of a 100 pictures' had been sold, 'amounting to more than £1,200' and the gallery had been visited by at least 3,000 people. Buchan had every reason to be proud of his venture, for even then, well-known artists from Bath and London were among the regular exhibitors.[69]

Lifestyles

The cramped and squalid conditions in which Louis Garneray lived and worked contrast dramatically with John Christian Schetky's, described in this letter written to his future wife, Charlotte Trevenen:

> You wish to know my style and manner of living? Why, faith that's soon said – though perhaps 'twere better not! In the morning I commonly get up before I go anywhere! and that's not very early, which, however, may be accounted for by *early* habits of sitting *late*. I paint till time to go to College: and if I don't dine on board some man-of-war or another I paint after dinner again as long as I can see, as that meal seldom requires more than ten or fifteen minutes; then saunter in my garden chucking the young plants and flowers under the chin, delighted to watch their progress; and, while at tea, commonly some friend calls, or I call on some friend living near me – perhaps there may be a cigar, perhaps a hand at cards, or what's more commonly the case, and suits me better, a little music, – what a deal I have got to learn in this heavenly art when you come to lead me! Well, I have an awkward trick of sitting by myself thinking when all the world around me is fast asleep, and then I am slow to rise in the morning. Now my dearest, you have a day of my life, and one is very like another. I am desired not to read at night, and by daylight I have no time, so that I live in happy ignorance. I miss Sir James Gordon, gone to Plymouth, for there I went every evening and made sketches for intended pictures, while he corrected the rigging for me;

you know he is a captain in the navy, and now governor of Plymouth Hospital . . .[70]

Other artists too, worked at home, setting aside one or more rooms as a studio or for teaching purposes. In 1837 George Cole, 'Portrait, Animal and Landscape Painter' announced his intention 'to give lessons at the Academy', which also happened to be where he lived, at No. 1, Green Row.[71] Daniel Ubsdell made a habit of inviting the public to view his latest work at his house in Lombard Street:

> Mr Ubsdell has painted a very spirited and talented picture in water colours of Mars, Venus and Cupid, making his third, which number is requisite to entitle him to the honour of becoming a member of the Society of Painters in Water Colours: and his performance will be shown at the annual exhibition of that useful Society. At present it may be seen at his Studio in Lombard-street, and will repay a visit; Mr Ubsdell being only anxious that it should be seen.[72]

The sale of 'All the STOCK and UTENSILS IN TRADE, of Mr Thomas Cole, deceased, Portrait Painter', of Queen Street, gives some idea of what a studio might contain:

> . . . various other paintings, prints, frames and ornaments, boxes with artists' cake colours, &c. complete superior dry colours, gold size, varnishes, and oils . . . an artist's easel, and drawing table, painter's tools, ladders, steps, counter, nest of drawers, glazed partition, gas fittings, a few lots of household furniture, handsome mirror in gilt frame, books and various other articles.[73]

By the 1840s artists were to be found in most districts of the town (Table 3).

Table 3

Some artists and their residences, 1823-1847

Name	1823	1830	1844	1847
John Lane (painting), High Street	-	-		
Charles Ambrose (portraitist), 3, Queen Street, Portsea	-			
W. & A. Penley (drawing), Southsea	-	-(a)		
William White (architectural drawing), 56, Union Street, Portsea	-	-		
Thomas Lane (portrait), 135, High Street		-		
James Calcott (drawing) (professor), 4, Union Street, Portsea		-	-(b)	-(c)
John Christian Schetky (drawing), Buckland		-		
John Stockman (drawing and landscape), 49, St George's Square, Portsea	-			
James Taylor (drawing), 34, Union Street, Portsea	-			
George Cole (portrait), 1 Green Row	-		-	
Charles Gregory (portrait and marine), Lower Arundel Street, Landport	-			
Daniel Ubsdell (miniature), Lombard Street	-			
Richard H.C. Ubsdell (miniature), 135, High St	-		-	
Richard Poate (miniature and drawing), 35, St George's Square, Portsea	-		-	
John C. Wood junr (miniature, portrait painter), 3, Hanover Street, Portsea	-		-	
Miss Fanny Crew (miniature), 29, High St	-			
Daniel Cunliffe (artist), 68, St Thomas's Street	-			

(a) 70, Queen Street, Portsea.
(b) 138, High Street.
(c) 142, High Street.

Sources: Pigot & Co's *National Commercial Directory* 1823-1824, 1830 and 1844; *Post Office Hampshire Trades' Directory 1847*

Cricket Match on Southsea Common, c.1850, by Alexander Hart.
Portsmouth City Museum.

Richard Poate's neighbours in St George's Square included a solicitor, an architect, a doctor and a coach proprietor. In contrast, Alexander Hart's in nearby Bishop Street were mainly artisans, including shipwrights, labourers, seamen and a baker. At various times the High Street included Francis Gilbert, Richard Livesay, John Lane and James Calcott among its residents, but nearby St Thomas's Street, with its gentry, attorneys and respectable tradesmen, attracted a share of artists too. John G. Williams and Henry Moses were among the earliest to live in Southsea, and by the 1840s even Landport could boast of several resident artists.[74]

Far more is known about the prices charged by painters than their incomes. Surviving evidence suggests that the cost of a profile varied from a shilling to three guineas, and a miniature from one to 30 guineas.[75] Between May 1776 and March 1777, when he left England for Italy, Northcote had managed to save £400 from his work at Portsmouth and Plymouth.[76] In 1833 the Chichester artist John Lush was charging between two and three guineas for a portrait. His brother lived in Portsmouth and the painter visited him in July and August. The diary entry for Friday 13 September reads:

> Took first sitting of young Mr Parker, Midshipman, H.M.S. *Challenge*. Agreed to paint him for £2 10*s*. 0.

It is likely that this commission resulted from one of Lush's trips earlier in the year. Whatever the facts, the painter's recorded total earnings from March to November 1833, when the diary ends, amounted to only £14 6*s*. 10*d*., including 8*s*. for repairing a miniature .[77]

At the same time James Calcott charged:

Head (life size)	£3	3*s*.	0
Three quarters	6	6	0
Kitcat	10	10	0
Whole length	20	gns.[78]	

He had also begun to advertise his talents as a topographical artist, but the prices for his 'Views of Portsmouth (in oil)' remain unknown. Despite this attempt to diversify, he continued to rely on teaching as a source of income, though perhaps less so than in earlier times.

If busy, successful artists like Schetky, who could boast of aristocratic patrons, led lives not wholly free from anxiety, less successful members of the profession were even more vulnerable to misfortune. On the death of Madame Rosalba, 'a woman of considerable talent in landscape drawing', an appeal was launched in the local press on behalf of her two daughters, apparently with some success, as they were both established as

drawing mistresses within about a year.[79] The fate of Thomas Cole's family is less certain. At his death in 1838 he left a widow and young children. The family home was sold shortly afterwards, partly to pay the artist's debts.[80] The uncertain status of painters in society at large offered no protection against the bankruptcy court, let alone arrest for begging. In 1814, Thomas Noel, 'an old man calling himself Miniature Painter', was charged with making himself 'a nuisance, begging in the streets', and was 'publicly whipped and passed on as a vagrant to his own parish in Lincolnshire'.[81] However, the number of artists working in Portsmouth continued to grow steadily (Table 3) until the mid-1840s, which suggests that the rewards of the few were not inconsiderable, and well worth the risks and uncertainties of the profession.

Local Taste

After a tour of the dockyard in 1792, Mrs Philip Lybbe Powys and her companions were invited to the home of Mr White, 'Master of the Works',

> where we were politely entertained with cakes and sandwiches, and the gentlemen all said the very finest old hock they ever tasted. His house seems a very good one, and many good pictures.[82]

It is disappointing that no further details are given of the collection, but the frequent local auctions of paintings, drawings and engravings are some indication of public interest in art. A sale of engravings was held at the *Dolphin,* High Street, in 1801 and included works by Claude, Salvator Rosa, Teniers, Dow, as well as the more contemporary Reynolds, Copley, Loutherbourg, Pocock, Wheatley and 'Rawlindson'.[83] A more wide ranging auction at the Assembly Rooms, Green Row, offered paintings attributed to members of the Italian, Dutch and English schools, by masters such as Parmegiano, Tintoretto, Ruysdael, O'Conner, Pyne, Williams &c.[84] But perhaps a clearer knowledge of local taste may be gleaned from individual collections, small for the most part, often disposed of when their owners left Portsmouth, or in executors' sales. Prints were popular, especially of naval and military engagements. The sale of William Caird's effects in 1810 included, 'fine old paintings, capital framed and loose prints, including the Death of General Wolfe, Battles of La Hogue and Boyne by Wollet (five impressions), and other eminent artists'.[85] Morland's sentimental rural scenes occur frequently in such sales, and engravings by Hogarth appear almost as often.[86] The late Mrs Deacon's collection, 'auctioned at her home in St Thomas's Street', contained paintings of 'two landscapes by George Smith of Chichester, one ditto by Jefferys, (and) a fine portrait of Bishop Hoadley by Hogarth'.[87] Among Mr Jacob's paintings was 'a view of Portsmouth Harbour (by the celebrated marine painter Elliott)' sold in 1812, while Mr John Merrifield's effects 'at Fratton House, near the Windmill', included 'Capital marine Paintings and Drawings by Butersworth and others'.[88]

A few collectors showed a distinctive preference for the old masters. When Mr W. Messun, a solicitor, decided to sell his pictures 'on leaving Portsea', the catalogue included paintings attributed to 'Rubens, Dominichino, Hemskirk, Egbest', as well as 'Paul Sanby' and 'other masters of eminence', and George Damerum's of Mile End Terrace contained 'five valuable paintings' by 'Rubens, Gerard Dow, Teniers, Rosa and Ostade'.[89] The sale of works belonging to a local artist, John Livesay, drawing master at the Royal Naval Academy, lists 'landscapes, naval subjects, and drawings by himself: views of Wales, the Isle of Wight, and shipping', a further indication of local taste, with a pronounced bias in favour of marine painting.[90]

Doubtless the various libraries in the town also had some impact on how art was regarded. The surviving catalogue of books belonging to the Hampshire Library Society, a subscription library at Ordnance Row, Portsea, reveals a modest proportion of works devoted to the arts: a few had a practical bias such as George Hamilton's *Elements of Drawing* and Emerson's *Elements of Optics and Perspective;* readers more aesthetically inclined could borrow Uvedale Price *On the Picturesque,* or Alison *On Taste.* The fashionable browser had Ackerman's *Repository of the Arts* to hand, or Edwards's *Anecdotes of Painters.* Reynolds and Hogarth are both represented in the catalogue, but apart from one work on Italian painting, there is nothing on European art as such, save what could be gleaned from Pilkington's useful *Dictionary of Painters.* The most popular subjects – and the stock must broadly indicate public demand – are travels and voyages, poetry and drama, followed by history, closely pursued by the novel.[91]

Curiosity about art was partly met by lectures and exhibitions. From 1815 onwards there was a handful of lectures, mostly under the auspices of either the Portsmouth and Portsea Literary and Philosophical Society or the Mechanics' Institute.[92] An early lecture on 'The History of Painting' was given to members of the society by John G. Williams.[93] This was followed somewhat belatedly by Mr (Daniel) Ubsdell, 'artist, of Portsmouth', who talked on 'The merits and Excellencies of Painting in Water Colours', and in the same year, 1828, a series of lectures was given at the Mechanics' Institute on 'The History of the British Art', by Mr N. Griffin, one of the vice-presidents.[94] Ubsdell continued to lecture for some years. In 1836 he again spoke to the Literary and Philosophical Society on the subject of 'the nature of pure taste, as connected with the arts of Painting and Sculpture', illustrated 'by diagrams from the antique', and three years later he returned to the Mechanics' Institute where he gave two talks 'On Water Colour Drawing'.[95]

In 1813 a travelling art exhibition, the Panharmonicum, arrived in the town. Paintings were displayed at 'the Old Council Chamber, over the Piazza, High Street' and for the sum of 2*s.*, masters of the Dutch, Italian and Spanish schools might be seen, and (somewhat incongruously), 'Fine portraits of Mary Queen of Scots, Admiral Byng, a Jew Rabbi &c', and 'a capital painted portrait by Hoffner of Alexander Zemlianuter, the brave Russian Cossack, as he appeared at the Royal Exchange . . .'[96] At the close of the exhibition, all the pictures were offered for sale, and whatever their merits, were described in the press as, 'much superior to any before exhibited here'.[97]

The earliest known locally organised public exhibition took place in 1826 at the Philosophical Society's museum in Pembroke Road, between 3 July and 26 September. The idea was first publicly aired in May, when it was reported that,

> Many offers of pictures, and other subjects . . . have already been most liberally made by individuals in the towns and neighbourhood, and we have no doubt but the proposed measure will not only prove highly interesting, but be advantageous to our resident artists, by affording an opportunity for bringing before the public the productions of their periods.[98]

A prospectus made it clear that besides oils, watercolours and drawings, engravings, statues, coins and medals were to be among the exhibits. The onus of describing such works fell on the artist or owner, who was expected to make clear whether or not they were for sale.[99]

Among local artists,

> Mr Gilbert of Chichester has a splendid landscape . . . with many other smaller productions which do him credit . . . Mr W. Dashwood has some pleasing views in the Isle of Wight, as has also Mr Thomas; whilst Mr Lane, the Curator of the Institution, and under whose immediate care the whole of the gallery has been arranged, has contributed a large subject, 'The Descent from the Cross', and several highly spirited portraits of individuals in the neighbourhood. Besides these, there are many specimens of water colour drawings, some fine marine pictures &c . . .[100]

More specifically, the catalogue makes it clear that Calcott and the Penleys showed examples of their work, and paintings by Livesay, Elliott and Smith (of Chichester) were on view. Schetky lent a picture from his collection, *Dutch Fishing Boats* by 'Reinagle, jun.' (37), and copies of two of his own works were exhibited.[101]

Old masters of the Flemish, Italian and Spanish schools mentioned by the press, made up a significant proportion of the exhibits. It was by no means unusual for early provincial art exhibitions to contain works by local artists and old masters, and there was often a conflict of interests between living painters anxious to sell their work, and more traditionally minded collectors wishing to display their treasures for some loftier cultural, moral or educational purpose.[102] Most of the proprietors (as they are called), lent between two and three paintings, but there were several larger collections. Mr Taylor's amounted to eleven, mostly landscapes attributed to Bruegel, Franck and Poelembourg. Mr Fisher's included, *Angels adoring the infant Christ* (Blomart)(6), *Battle Piece* (13), *Frigate in distress on the Dutch coast* (32), *Foreign fruit and birds* (121), and *Head of Lord Walpole* (16). Particular themes are fairly common, attributions less so. Mrs Marks contributed five paintings, *Indian Landscapes* (55-57), and *Indian Views* (33 and 35). Mr Stebbing's included, *Le Jardenier* (69) and the *Marriage of Louis XIV* (73 and 74), Mr Starke's a *View near Florence* (85) and *Ruins of a Temple* (86). In contrast Dr Waller lent the *Portrait of Sir Noah Thomas of Bath, Physician to the late King,* by Romney (113) and a *Battle Piece* by Sir Robert Ker Porter (136), and Mr Perkins's loans included *Portrait of a young man* (Van Dyck)(2) and *Cleopatra before Anthony in Cilicia* (25).[103]

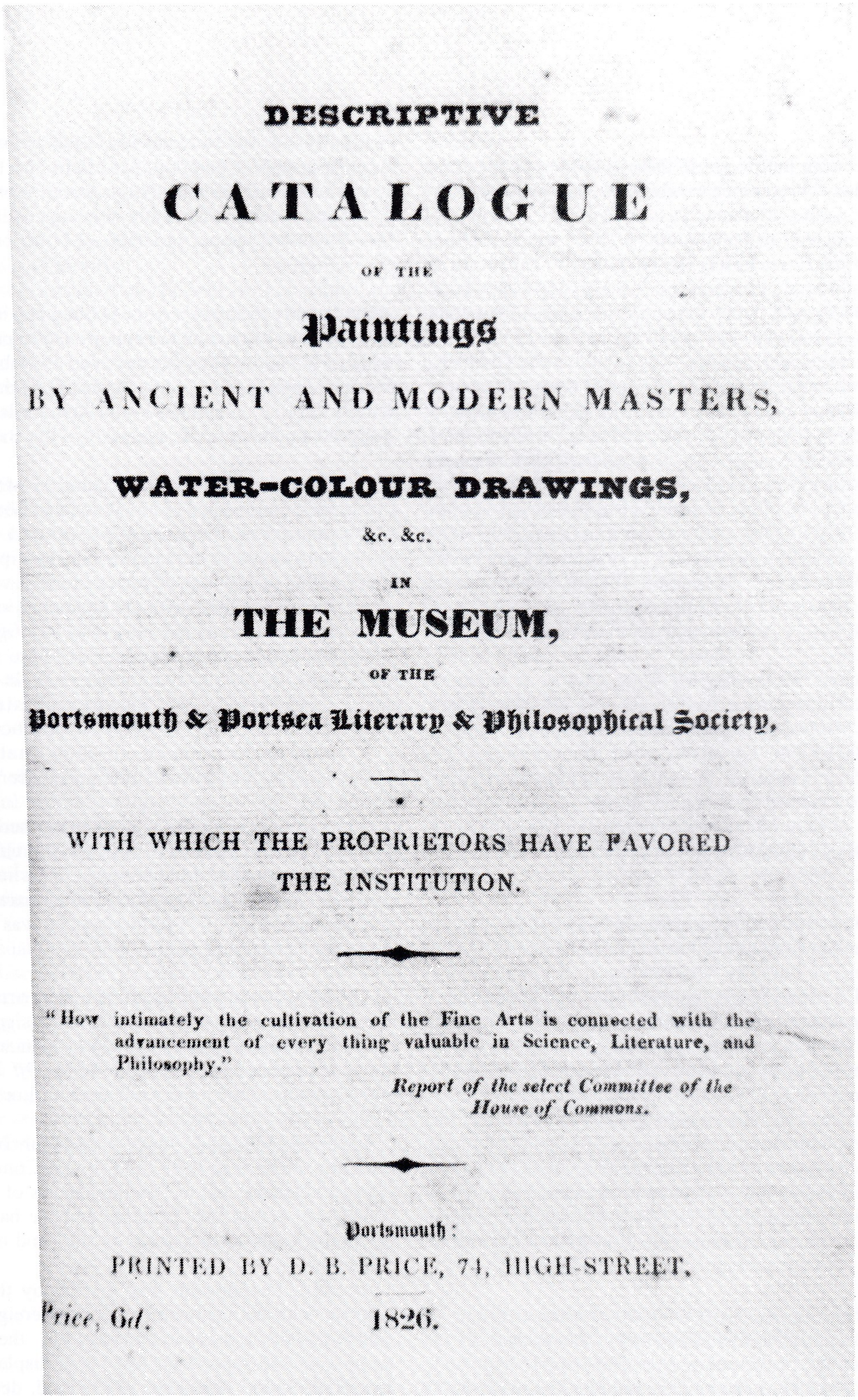
By mid-August many pictures had been sold, 'at very liberal prices', including 'the splendid landscape by Gilbert . . . which is now the property of a gentleman of distinguished taste in Devonshire', and Lane's altarpiece, 'while several persons are in treaty for many of the fine Italian and Flemish subjects'. Despite the fact that the exhibition had received 'widespread support from the principal families in the neighbourhood' and from residential and other artists, there was some criticism of the project. Objections were met (at least in part), by pointing to the sales, '(which) facts are decidedly striking of the utility of the exhibition, and the most complete answer to those persons whose little taste, or ignorance of the Fine Arts, have induced them (many without ever having seen the collection), to express an opinion, that there were no good pictures in the room'.[104] Whatever the quality of the work, the subject matter was wide ranging, both portrait and marine painting receiving less weight than might have been expected (Table 4):

Table 4

Subject matter of paintings, watercolours and drawings in the exhibition of 1826[105]

Genre, still life and animal subjects	35
History painting, battle pictures and literary subjects	69
Landscape and architectural	60
Marine	10
Portraits	29
Unidentified	4

Front cover of the Descriptive Catalogue of the Art Exhibition held by Portsmouth and Portsea Literary and Philosophical Society, 1826.
Portsmouth Central Library.



DESCRIPTIVE

CATALOGUE

OF THE

Paintings

BY ANCIENT AND MODERN MASTERS,

WATER-COLOUR DRAWINGS,

&c. &c.

IN

THE MUSEUM,

OF THE

Portsmouth & Portsea Literary & Philosophical Society.

WITH WHICH THE PROPRIETORS HAVE FAVORED
THE INSTITUTION.

"How intimately the cultivation of the Fine Arts is connected with the advancement of every thing valuable in Science, Literature, and Philosophy."

Report of the select Committee of the House of Commons.

Portsmouth:

PRINTED BY D. B. PRICE, 74, HIGH-STREET.

Price, 6*d*. 1826.

Popular Art

For those who were indifferent to these activities, or the allure of high art, there were other exhibitions and spectacles of a more popular nature. Madame Tussaud brought a display of '85 public characters' to Portsmouth in 1815, which could be seen at the *Blue Posts* hotel, Broad Street.[106] Monsieur St Clair's 'Cosmorama', designed on a more ambitious scale, boasted 20,000 figures, 'from drawings taken from nature and on the spot'. Admission to this entertainment was 1*s*. for adults and 6*d*. for servants and children. It was held at the Old Town Hall, a favourite venue on such occasions. In the previous year, 1824, an exhibition of statuary consisting of '130 models of Public Characters, PAPYRUSEUM', had also been held there. The figures, probably paper cuts or moulded paper, were the creation 'of the late Mrs Aberdeen'.[107]

The painter George Cole is supposed to have had his first lessons in art, painting animals on canvas to advertise Wombwell's travelling menagerie, a regular feature of the annual Free Mart Fair.[108] Portsmouth Theatre, situated in the High Street, also provided opportunities for some local painters to indulge the public's taste for elaborate scenery:

> . . . And on Wednesday Mr West, who as an artist, has acquired due notice by the scenery of Blue Beard, entirely painted by himself, presents the public, after the comedy of *The Brothers,* with the grand musical romance of *Lodoiska,* in which he has bestowed every possible exertion to make the scenery and decorations worthy of that attention and patronage, which he, thro' this channel of information begs leave to solicit a liberal public . . .[109]

By 1803 West was making a name for himself through the practice of another popular art form, the transparency. *Delays and Blunders,* a comedy written by J. Reynolds, was recommended to theatregoers, partly on the strength of Act V (where), 'a beautiful new Transparent Scene Representing a Vestal buried alive', painted by West, was promised them.[110]

Transparencies were equally well known to visitors of pleasure gardens, such as Vauxhall, and as a form of street art, illuminated tableaux, often accompanied by bonfires and fireworks in celebration of patriotic events, from the mid-eighteenth century onwards. George III's recovery from madness in 1789 was the occasion for general rejoicing in towns and cities throughout England. Portsmouth was no exception, as this report from the *Hampshire Chronicle* indicates:

> . . . The whole Common displayed a blaze of illumination. The Commissioner's house, and all the officers of the Dock-yard, Gunwharf Armoury, Victualling Office, Royal Hospital &c. &c., were richly lighted up. Nor can we leave unnoticed a beautiful transparent painting, set off in an elegant stile, at Mr Edward Brine's in Queen Street, representing the King and Queen in the centre of a large oval held up by Fame, whose Trumpet proclaimed, *'God preserve the Royal Pair'*.[111]

Regrettably the artist's name is not given in this instance, but local painters often took the opportunity to prove themselves in work of this kind. Thus West created an elaborate transparency 'At Mr Coleraine's, South Street, Gosport,' as part of the King's Jubilee celebrations in 1809, while Richard Livesay designed a number in the aftermath of the Battle of Trafalgar:

> We particularly noticed Admiral Montagu's in which was represented a naval crown (designed and neatly painted by Mr Livesay) encircled with branches of laurel, and in the centre the inscription, 'Victory', a pillar on the top of which stood a vase, adorned with laurel branches, with the following inscription, *'Nelson Immortal'*. At the base was the figure of Britannia, lamenting *the decease* of her hero – the French and Spanish colours lying at her feet. In the background a stern view of the Victory: a distant fleet and the departing sun. The urn on this occasion was most happily introduced, to show that in the midst of rejoicing, the nation's loss was not forgotten.[112]

A month later a concert was given by the Harmonic Society, at the theatre, in aid of the widows and children bereaved at Trafalgar, for which 'Mr Livesay . . . has in a very handsome manner, undertaken to produce some characteristic paintings and transparencies'.[113] A further concert was planned, featuring music by Handel.

> . . . In the course of the Performance, A Grand Transparency will be exhibited, designed, appointed and presented by Mr Livesay, on which some of the leading features of the *Glorious Battle Off Trafalgar,* will be portrayed, with the Apotheosis of Lord Nelson.[114]

An exhibition of Livesay's work on behalf of Lloyd's Patriotic Fund was later held at the Concert Rooms in St George's Square, and to 'The apotheosis of Lord Nelson were added, the Action Off Trafalgar and the battle of the Nile' – the proceedings accompanied by the band of the North Hants Militia.[115]

In 1814, Portsmouth was visited by the Prince Regent together with the victorious Allied Sovereigns. As part of the entertainments, a massive transparency, 'the whole containing an area of 230 superficial feet', was displayed at the *Crown Inn,* High Street, 'the work of Mr Bird, decorative painter at

the Portsmouth Theatre', which comprised

> . . . the Royal Arms supported by those of Russia and Prussia . . . with the names Alexander, Platoff, Frederick William, Blucher . . . emanating from a radiant glory, dispersing with opaque clouds in every direction, the whole resting upon a pedastal, at the top of which was a Dove irridated by glory, emerging from the clouds, and bearing the olive branch . . . On the lower base a palm branch, and on the sinister a laurel encompassing the name Wellington . . .[116]

Surely this was a fitting episode in the town's celebrations to mark the end of the long war in which Portsmouth had played so important a part.

From the turn of the century, travelling panoramas frequently included Portsmouth in their itinerary. As part of the Free Mart Fair in 1805, Saunders' New Amphitheatre offered the public a pantomime, 'Harlequin Seaman, or British Tars Triumphant', that concluded 'with a Panorama View of Spithead and the English Fleet riding at Anchor'.[117] Of perhaps wider appeal was 'The Panorama of the great Historical Picture descriptive of the storming of Seringapatam' by Robert Ker Porter, painted in 1800 and exhibited at the Lyceum Theatre, London, and displayed at Portsmouth for the first time in March 1807, at the Tennis court,' adjoining the *White Swan,* Halfway houses'.[118] This was a most impressive work, containing 'two thousand five hundred and fifty square feet of canvas (with) upwards of seven hundred figures as large as life, with portraits of the British officers . . .', completed in a mere eight weeks. The original was destroyed by fire, although not before it had been engraved by John Vendramini.[119] Admission cost 1*s*., and a commentary was provided as well as a booklet, *Narrative Sketches of the Conquest of Mysore,* for 1*s*. 6*d*. The widespread interest aroused by this huge canvas clearly emerges from these comments in the *Hampshire Telegraph:*

> It is not merely the (work) is finely exhibited, that the figures are almost all *portraits,* and that those who had relatives or friends there find a subject of extreme delight, but the grouping, the disposition of the whole, the imagination which tells the story are all of a nature to gratify the friends of the liberal arts.[120]

It was particularly appropriate that this was the first of several such panoramas to visit the town, since this versatile artist had already, some years before, presented his painting, *Christ stilling a storm on the Sea of Galilee,* completed in 1796, to the Roman Catholic Chapel in Prince George Street, having apparently, as a young man, spent some time in Portsmouth.[121]

Windsor Castle was another subject for display, in 1811, at 'the large new building, next the Parade Coffee House'. It boasted some 10,000 square feet of canvas, and had travelled down from Bond Street, London.[122] Military and naval subjects continued to be in popular demand. Marshall's panorama of 'the Battles of Ligny, Les Quatre Bras and Waterloo', together with 'a full military band', was followed up in 1824 by 'the Bombardment of Algiers by Lord Exmouth', but 'The North Pole (Captain Parry's last voyage)' also drew the crowds. There were few years, if any, when the people of Portsmouth were wholly deprived of some popular display or other of this nature.[123]

Conclusion

Public support for art grew throughout the provinces during this period, most notably after 1800. Yet few painters, especially the relatively unknown, could afford to take the public for granted, as Northcote discovered:

> When I returned (from Italy in 1780), I was much improved, and went down to those places (Portsmouth and Plymouth) again, for I had spent whilst abroad, the money I had made there before, and found I could not all at once procure employment in London. I thought I had nothing to do but to go on as I had done before, nay, even better than before, for having seen the pictures in Italy, I thought they would think still more highly of me; but I found myself mistaken, for they looked shy at me, fancying that I had been unsuccessful in London, and was therefore obliged to come among them again.[124]

The exhibition of 1826 was an important step in rallying opinion in favour of 'resident artists', so described for the first time in the pages of the *Hampshire Telegraph.*[125] The Literary and Philosophical Society must take much of the credit for the exhibition, but the local press also played a valuable part in generating a wider interest in artistic matters over a longer period.[126] A mere 14 or so other towns and cities held comparable shows between 1810 and 1830, suggesting Portsmouth to have been progressive in this respect, although its taste in art was, in general, conventional.[127]

Richard Ubsdell was chosen by the civic authorities to commemorate Queen Victoria's first visit to Portsmouth, finishing

> his . . . picture of the Corporation . . . presenting their address of congratulations to our beloved Sovereign . . .

in August 1842, after five months of work, that included going to London, to take

> . . . likeness(es) of her Majesty, Prince Albert, the Earl

of Hardwicke, Lady Portman, the Earl of Liverpool, and the Venerable Archdeacon Wilberforce.[128]

The work was enthusiastically received by the press, itself a sign of encouragement to the town's artistic community.[129]

Yet Henry Buchan chose to establish the Hampshire Picture Gallery at Southampton, whilst ambitious painters such as George Cole continued to move on from Portsmouth to further their careers. Even by the 1840s the demand for art was still somewhat limited, despite renewed dockyard expansion, and the continuing development of Southsea. Local patrons of the calibre of Sir Frederic Madden or Charpentier were rare. The majority of painters continued to rely on commissions for portraits, and teaching, to make a living. Whether the arrival of photography made any difference to this state of affairs is conjectural, but at least two artists took it up with some degree of success.[130]

BIOGRAPHICAL NOTE

Nigel Surry was educated at Portsmouth Southern Grammar School and Jesus College, Oxford, and was formerly a senior lecturer in history at Portsmouth Polytechnic. He was co-editor of *The Book of Original Entries 1731-1751* (Vol. III, Portsmouth Records Series, 1976). More recently his research on George Beare led to the exhibition, *George Beare 'Eminent Face Painter'* (fl. 1743-1749), at Pallant House, Chichester, in 1989. He has also published articles in *The Burlington Magazine* and Macmillan's *The Dictionary of Art*.

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APPENDIX 1

List of artists mentioned in the text, examples of whose work may be found in Portsmouth museums:

(i) *Portsmouth City Museum*

James Calcott
William Henry Charpentier (William Mitchell)
George Cole
Robert Elliott
William Elliott
Louis Garneray
Joseph Francis Gilbert
Alexander Hart
John Lee
John Livesay
Richard Livesay
Henry Moses
Nicholas Pocock
Thomas Rowlandson
John Christian Schetky
Dominic Serres
Henry S. Sheaf
Joseph Mallord William Turner
Richard Henry Ubsdell

(ii) *Royal Marines Museum, Eastney*

Daniel Cunliffe

(iii) *Royal Naval Museum, Portsmouth Dockyard*

William Grimaldi
James Northcote
Joshua Reynolds

APPENDIX II

Descriptive CATALOGUE Of The Paintings By Ancient And Modern Masters, Water-Colour Drawings, &c. &c. In THE MUSEUM Of The Portsmouth & Portsea Literary & Philosophical Society, With Which The Proprietors Have Favored The Institution (Portsmouth, 1826), pp. 10-11.

	Subjects	Proprietors
123	Point Gates Guard House	
124	Italian Ruin	Mr. H. Slight
	East end of the Room	
125	Magdalen, (Borracio)	Mr. Hoare
126	Fruit Piece	C. Ackerley, Esq.
127	Highland Cottage, by the late Rev. G. Cuthbert, Chaplain to the King	Mr. J. Slight
128	Head of Cupid, by W. Salter, Esq. Historical and Portrait Painter, London "The God "Complained, and sighed, and cry'd and fretted, "Lost every earthly thing he betted." Prior. This Picture is for Sale - Price £12.12s. frame included.	
129	Portrait of a Boy, (Zophani)	Mr. Lane
130	Butcher's Shop	
131	Peasants' Dinner	
132	Nymph	
133	Bacchante	
134	William and Kate, original, by Mr. W. Chamberlain. "Though you and I are both grown old, This young oak tree is in its prime." Bloomfield.	
135	Landscape, Evening, original, by Lieut.-Col. Arnot, R.M. "Grey eye glides on, in pensive silence musing, Upon whose mild expressive face the Sun Has left a smile."	
136	Battle Piece, (Sir R. Kerr Porter). "A French Soldier having stabbed an English General Officer, after he was wounded and thrown from his horse; a grenadier immediately destroyed the ruffian with his bayonet."	Dr. Waller
137	Weeping Magdalen, (Guido)	C. Ackerley, Esq.
138	Perkins, the celebrated Fisherman. Vide.-The Bee, Vol.II.	Mr. J. Boimaison
139	Landscape, from the collection of the Rev. C.B. Henville, Vicar of Portsmouth.	
140	Idiot Head, (Vandyke)	Mr. Garnett
141	St. Bartholomew flayed alive, by order of Astyages, brother to Palemon, King of Armenia	Mr. Fisher
142	Landscape, (Rembrendt)	C. Ackerley, Esq.
143	Moonlight Sea Piece, (Monamy)	Mr. Tayler
144	Rembrent's Mill, copy from an engraving, by Mr. Gilbert	
145	Evening Composition, by Mr. Gilbert, of Chichester. This Picture is for sale. Price, with frame £52.10s.	
146	Small Landscape, by a Lady	
147	Italian Landscape - View of the Falls of Tivoli - The Temple of Cybele in the distance - Roman Aqueduct, &c. (Ranuci)	Mr. Hoare
148	Asiatic Head, in the stile of Rembrent, by W. Salter, Esq. London. This Picture is for Sale. Price, with frame, £26. 6s.	
149	Small Landscape, near Chichester, (Gilbert)	Mrs. Swan
150	Jupiter and Calisto Vide Ovid. Met.lib.1.	Mr. Hoare

REFERENCES

Unless otherwise stated, the place of publication of all books referred to below is London.

[1] *Camden's Britannia,* ed. Edmund Gibson (2v. 1753), I, p. 146.

[2] *William T. Whiteley, Artists and their Friends in England 1700-1799* (2v. 1928), I, p. 104.

[3] *H(ampshire) C(hronicle),* 5 March 1781 (445), quoted by Alastair Geddes, *Portsmouth During The Great French Wars 1770-1800* (Portsmouth Papers No. 9, Portsmouth, March 1970), p. 3.

[4] *Count F. Kielmansegge, Diary of a Journey to England in The Years 1761-1762,* ed. and trans. Countess Kielmansegge (1902), p. 265.

[5] *Correspondence of Thomas Gray,* ed. P. Toynbee and L. Whibley (3v. repr. 1971), I, No. 199, p. 428, 6 Aug. 1755. Stoke. Gray to Wharton.

[6] William Gilpin, *Observations on the Coasts of Hampshire, Sussex and Kent in 1774* (1804), p.2, quoted by Margaret Hoad, *Portsmouth - As others have seen it. Part I, 1540-1790* (Portsmouth Papers No. 15, Portsmouth, March 1972), p.20. Gilpin's ideas 'had a profound effect on the way the educated classes viewed nature': Peter Bicknell and Janet Munro, *Gilpin To Ruskin: Drawing Masters And Their Manuals 1800-1860* (Exhibition Catalogue, Fitzwilliam Museum, Cambridge, 1987), p.23.

[7] *The Kingdom's Prospects: Catalogue of Marine And Landscape Paintings* (Lane Fine Art, 1988), No. 6. On the continuing popularity of the Solent area with landscape painters from the 1770s onwards, see Peter Howard, 'Painters' preferred places', *Journal of Historical Geography,* II, 2 (1965), pp.138-154.

[8] *Memoirs of Thomas Jones,* ed. A. P. Oppé (The Walpole Society, Vol. 32, 1946-1948 repr. 1969), p.28.

[9] John Marsh, 'The Place of Portsmouth in the History of English Topographical Drawing' (typescript n.d.), p.11; L. Lambourne and J. Hamilton, *British Watercolours in the Victoria and Albert Museum* (1980), D.790, 791, *The French Prizes brought in after Lord Howe's Victory in 1794.*

[10] P(ortsmouth) C(ity) M(useum), 23/60, pen and watercolour. A print was later published by Thomas Tegg.

[11] John Marsh, *loc.cit.,* p.11; The original now hangs in the Tate Gallery, London (481). A number of on the spot drawings of this incident form part of Turner's Spithead sketchbook, C-I to 18, 27 to 30, Department of Prints and Drawings, British Museum, London: Martin Butlin and Evelyn Joll, *The Paintings of J.M.W. Turner* (rev. edn., Yale University Press, Newhaven, USA and London, 2v. 1984), I, No.80. For some of Turner's later works featuring Portsmouth Harbour *c.*1825-*c.*1830 see Eric Shane, *Turner's England 1810-1838* (1990), pp.67, 135, 205. Many other well-known painters came to Portsmouth, attracted by a range of possibilities. William Collins's brief visit must however, surely constitute a record: '. . . not liking the appearance of Portsmouth, I stayed there somewhat less than half an hour'. Letter to Mrs William Collins, Ventnor, 29 August 1827: W. Wilkie Collins, *Memoirs Of The Life Of William Collins Esq. R. A.* (2v. 1845), I, p.293.

[12] Oliver Millar, *The later Georgian Pictures in the Collection of Her Majesty The Queen* (2v. 1969), 1, Nos.1072-1075, pp.114-18; No. 984, p.90. Serres painted a watercolour, *George III Reviewing the Fleet, Spithead 1786,* PCM, H2.146, 425/1981.

[13] As Clerk of the Acts of the Navy in 1672, Samuel Pepys persuaded Charles II to endow a Royal Mathematical School at Christ's Hospital. The school prepared pupils for apprenticeships at sea, the instruction including chart making, perspective and taking prospects. At least one former pupil, Jeremiah Andrews, himself taught by Bernard Lens, became a teacher, and was among the first drawing and writing masters at Portsmouth Naval Academy: Kim Sloan, 'Drawing - A Polite Recreation in Eighteenth Century England', from *Studies in Eighteenth Century Culture,* ed. H.C. Payne (Wisconsin, 1982), II, pp.218-219.

[14] Ellis Waterhouse, *The Dictionary of British 18th Century Painters* (Woodbridge, Suffolk, 1981), p.225: *HC,* 21 Jan. 1797 (1217).

[15] Christopher Wood, *The Dictionary of Victorian Painters* (Woodbridge, Suffolk, 1978), p.417.

[16] J.S.F. Schetky, *Ninety Years of Work and Play: Sketches From The Public And Private Career of John Christian Schetky* (1877), p.94. He was of help to his friend J.M.W. Turner, providing him with a sketch of the *Victory,* when Turner was working on his *Battle of Trafalgar* at St James's Palace: *Collected Correspondence of J.M.W. Turner,* ed. John Cage (Oxford, 1980), p.283.

[17] In addition to his main duties, Schetky gave lessons to the officers of the marine artillery at Fort Monkton, from Spring 1818, and for a short time taught a selection of shipwright apprentices freehand drawing, in the hope that it would help them to design ships' figureheads. Several of Schetky's casts from the antique were later discovered at the Royal Naval College, Greenwich: J.S.F. Schetky, *op.cit.,* p.107; Peter Norton, *Ships' Figureheads* (Barre, Massachusetts, 1976), p.91.

[18] Royal Institution of Cornwall, County Museum and Art Gallery, Truro, John Swete MS, *Sketches of a Tour to Portsmouth Isle of Wight &c 1777,* n.p.

[19] E(ssex) R(ecord) O(ffice), D/DJg Z23, Journal of Caroline Wilkinson 1817-1840, 18 Feb. 1820 and ? June 1825, n.p.

[20] P(ortsmouth) C(ity) R(ecords) O(ffice), 1404A/I, Notes and Extracts from Sir Frederic Madden's Diary, p.I: Bodleian Library, Oxford, MS Eng. Hist. C140-7, The Journals of Sir Frederic Madden 1819-1830, on microfilm in PCRO: M. 87 (1822-1823), 21 Feb. 1822, p.69; M.86 (1819-1821), 13 Feb. 1819, p.8; 13 June 1821, p.161.

[21] The Portrait was painted in 1815; PCRO 179A/4/4/23, extract from Sir Frederic Madden's Journals, 5 Jan. 1824. Constable was an exception, in refusing to apply for an appointment as drawing master at the High Wycombe Military Academy, as he would not prostitute his art to the drudgery of teaching; P. Bicknell and J. Munro, *op. cit.,* p.8.

[22] *H(ampshire) T(elegraph),* 11 Nov. 1805 (318).

[23] John Shoveller, *An Essay on The Most Effectual Methods of Advancing Youth in Scholastic Education Containing An Outline of The Course Of Studies Recommended to Employ The Time, And Engage The Attention Of The Pupils At King's House Academy, near Portsmouth* (Portsmouth, 1815), p.68. I am indebted to John Webb for this reference.

[24] *Ibid.,* p.85.

[25] Shoveller was sceptical about the value of teaching French at school. If felt to be necessary, 'a part of the last year of the pupil's instruction will be a sufficient time to devote to the acquisition of it.': *ibid.,* p.53.

[26] *HT,* 4 July 1803 (195), 10 Jan. 1803 (170). The most popular form of drawing *c.*1800 was watercolour. It appealed greatly to people of fashion, and was particularly acceptable in schools of this kind: John Krill, *English Artists Paper* (Exhibition Catalogue, Victoria and Albert Museum, 1987), p.118.

[27] *HT,* 12 Mar. 1804 (231), 26 Aug. 1805 (307). The fate of a similar academy founded

by John Lane in 1815 is uncertain.

[28] *HT, 24* Jan. 1825 (1320), 25 Aug. 1828 (1507).

[29] *HT,* 6 Sept. 1824 (1300), 7 July 1828 (1500). Two members of the family were involved. Aaron Edward Penley, landscape painter and watercolourist, was subsequently drawing master at Woolwich Military Academy (1851): C. Wood, *op. cit.,* p.364. William Henry Sawley Penley is remembered as a miniature painter.

[30] *HT,* 31 Jan. 1814 (747). John Livesay, who became drawing master at the Royal Naval Academy *c.*1798, may well have been a relation, and even taught by him.

[31] *HT,* 24 Jan 1825 (1320), 21 Dec. 1829 (1576).

[32] E.H.H. Archibald, *The Dictionary of Sea Painters* (Woodbridge, Suffolk, 1980), p.100. For other examples of Elliott's work, see *Concise Catalogue of Oil Paintings in the National Maritime Museum: Compiled by the Staff* (Woodbridge, Suffolk, 1985), p.166. He died as a result of 'falling from a horse . . . by which his skull was fractured': *HC,* 26 Nov. 1796 (1217).

[33] *Watercolour Paintings and Drawings of Portsmouth 1800-1900* (Exhibition Catalogue, PCM, 1980), No.32, where its attribution is discussed. An aquatint based on Lee's drawing, PCM, H.2. 11d. H 13/1983 No. 8, was published in London 31 May 1806.

[34] *HT,* 30 April 1810 (551); James Hay the elder was a sculptor: R. Gunnis, *Dictionary of British Sculptors 1660-1851* (1953), p. 193; J. Webb, S. Quail, P. Haskell and R. Riley, *The Spirit of Portsmouth* (Chichester, 1989), pp.161-163. Examples of Flaxman's work may be seen locally at Chichester Cathedral and Petworth House, West Sussex.

[35] *The French Prisoner,* trans. L. Wood (1957), pp.54-55, 126, 127. The episode took place on board the *Vengeance,* where Garneray acted as interpreter; *Prison Hulks in Portsmouth Harbour,* 1810 PCM., H2. 13a 439/70.

[36] Peggy Hickman, 'Fresh Light on Lea of Portsmouth', *Country Life,* 16 Jan. 1969, pp.122-123. The silhouette of Major Lewis is No. 37 in the Hickman collection, Pallant House Gallery Trust, Chichester.

[37] *HT,* 2 Jan. 1809 (482).

[38] Gilbert made copies of 'a Drawing (Ancient) of Town Quay' and '4 Views of Southsea Castle'; PCRO, 11A/29/134, Richard Ubsdell to Sir Frederic Madden, 29 July 1840; *HT,* 25 April 1814 (759).

[39] There were of course others, including Sir Thomas Lawrence who paid family visits. His elder brother, the Rev. Andrew Lawrence, was Chaplain of Haslar Hospital. His second brother, Major William Lawrence died there in 1818, and the artist attended his funeral: D.E. Williams, *The Life and Correspondence of Sir Thomas Lawrence, Knight* (2v. 1831), I, pp.377-380.

[40] Sue McKechnie, *British Silhouette Artists and their Work* (London and Totowa, New Jersey, 1978), pp.42-43, 226-229.

[41] *HC,* 31 July 1775 (154), 14 Aug. 1775 (156), 25 Sept. 1775 (162). An example of her work, *Counsellor Morris KC c.* 1780, is No. 3 in the Hickman collection at Pallant House.

[42] *HT,* 24 Aug. 1807 (411).

[43] *HT,* 9 Oct. 1822 (1200).

[44] John Hazlitt, miniature painter, whose brother, the essayist and art critic, William Hazlitt, was apprenticed to him, married Mary Pearce of Portsea. Examples of John Hazlitt's work, including a miniature of his wife, may be seen at Maidstone Art Gallery, No. 67 - 1909 (4). I am grateful to Miss Veronica Tonge, Keeper of Fine and Textile Art at Maidstone, for this additional information.

[45] The miniaturist John Griffiths possibly began his career in Portsmouth. On 29 September 1807, Griffiths, of Portsea, miniature painter, then aged 21, married Hannah Emery, spinster, also of Portsea. However, most of his rather shadowy career seems to have been followed in London: W.J.C. Moens, *Hampshire Marriage Allegations 1689-1837* (5v. Harleian Society, 1893), I, p.327.

[46] *HT,* 10 Aug. 1807 (409); Daphne Foskett, *Miniature Dictionary and Guide* (Woodbridge, Suffolk, 1987), p.528.

[47] *HT,* 19 Aug. 1822 (1193); S. McKechnie, *op.cit.,* pp. 530-31.

[48] *HC,* 4 Dec. 1775 (172); D. Foskett, *op.cit.,* p. 552. One of Grimaldi's later miniatures, a portrait of Nelson, enamel on copper, may be seen at the Royal Naval Museum, Portsmouth Dockyard, Lambert McCarthy Collection, No. 41/76.

[49] *Memorials Of An Eighteenth Century Painter, James Northcote,* ed. Stephen Gwynn (1898), p. 113. Northcote worked as an assistant to Reynolds for five years, leaving his service at the age of twenty-nine. The decision to work in Portsmouth was doubtless influenced by Reynolds's own experience, as well as Northcote's friendship with Edward Hunt, who in fact was Master Shipwright at Portsmouth Dockyard from 1772 to 1777: *Portsmouth Dockyard Papers 1774 - 1783: The American War,* ed. R. J. B. Knight (Portsmouth Record Series Vol. VI, 1987), App. VI, No. 45.

[50] S. Gwynn, *op. cit.,* p.115. It is interesting to compare Northcote's price for a portrait with the amounts charged by Thomas Chippendale to a customer in 1774: 'Mahogany Chest of drawers £6 16*s.* 4*d.* Writing table, £3 8*s.* 0*d.*': Hugh Honor, *Cabinet Makers and Furniture Designers* (1969), I, p.132.

[51] S. Gwynn, *op. cit.,* Appendix: List of Northcote's Paintings, pp. 265-266. Northcote's spelling has been retained. Occupational information has been added where necessary. Responsibility for errors is mine.

[52] *HC,* 4 Dec. 1775 (172); J. Sadler, *Directory of Hampshire* (1784), p. 105.

[53] *HT,* 31 Oct. 1803 (212), 3 July 1809 (508), 23 Jan. 1804 (224), 19 Oct. 1812 (680).

[54] James Hollingsworth was printer of the *Hampshire Telegraph* in 1801, J.C. Mottley its founder, 1799; Charles Griffin was also proprietor of a circulating library: R. W. Wheeler, *The Booksellers and Booktrade of Portsmouth and Portsea 1700-1850* (Diploma in English Local History, Portsmouth Polytechnic, 1987), Appendix I, Booksellers and Allied Trades in Portsmouth and Portsea 1700-1850, Nos. 43, 66, and 28.

[55] *HC,* 28 Nov. 1791 (979); J. Sadler, *op. cit.,* p.100.

[56] Admiral Keppel was tried and acquitted at a court martial held at Portsmouth in 1779; *HC,* 15 March 1779 (343).

[57] *HT,* 11 Oct. 1824 (1305).

[58] *HC,* 21 July 1777 (257), 11 Aug. 1777 (260). It was at Portsmouth, possibly Comerford's, where the 16 year old Thomas Lamplugh Wolley, 'looked over some of Bunbury's caricatures', which he found 'very amusing', 6 October 1822. Whilst at Plymouth, in August, he had bought some coloured prints to copy: Greater London Record Office, Acc 611/1 - 4. The Diaries of Thomas Lamplugh Wolley 1822-1833, I, 1822-1823, n.p.

[59] By 1812 Comerford's had moved to 117, High Street, opposite Barrack Street. W.H. Charpentier, 'Seal and Copper plate engraver' moved to 50, High Street in 1827: *HT,* 1 June 1812 (660), 23 April 1827 (1437).

[60] W. H. Charpentier, *THE NEW PORTSMOUTH, SOUTHSEA, Anglesey &*

Hayling Island GUIDE (2nd edn., Portsmouth, 1837). J. Hollingsworth's, *The Portsmouth Guide* (Portsmouth, 1823), has a frontispiece showing Southsea Beach, Portsmouth Lines, and Southsea, drawn by J. W. Williams.

[61] *HT,* 7 Jan. 1839 (2048); Rev. Henry Hawkes, *Recollections Of John Pounds* (1884), pp.170-176.

[62] *HT,* 21 Jan. 1839 (2050); W.H. Saunders, *Annals Of Portsmouth* (1880), p.172. There is a version of this painting at PCM, H2 16a H22 95.

[63] *HT,* 26 June 1826 (1394), 6 March 1826 (1378).

[64] Further insights into the relationship between artists, colour merchants and framemakers are given in Marcia Pointon's, 'Portrait Painting As a Business Enterprise In London In the 1780s', *Art History,* No. 2, June 1984, pp.187-205.

[65] Lane was clearly one of several artists employed at Wilton's: *HT,* 9 Jan. 1815 (796). As a young man, Sir Frederic Madden bought artists' materials at Wilton's.

[66] Fletcher also claimed to be a 'late employee of the Duke of Devonshire . . . in the carving, gilding and picture frame business': *HT,* 9 Oct. 1826 (1409).

[67] Brian Stewart and Mervyn Cutten, 'Henry Buchan and the Hampshire Picture Gallery', *Hampshire Magazine,* Jan. 1982, pp.30-33. I am indebted to Brian Stewart for additional details of Buchan's career.

[68] *HT,* 9 April 1827 (1435).

[69] *HT,* 25 Oct. 1830 (1620).

[70] J.S.F. Schetky, *op. cit.,* p.144, dated May 1827. Schetky took an enthusiastic part in the musical life of the town. A fellow artist, Mr Lane, was treasurer of the Portsmouth Musical Society in 1820: *ibid.,* pp.131-132; Madden, *Journals,* M.86 (1819-1821), p.123, 25 April 1820.

[71] *HT,* 17 April 1837 (1958). In 1846 George Cole purchased a studio in Pembroke Road: T. J. Barringer, *The Cole Family: Painters of The English Landscape 1835-1975* (PCM Exhibition Catalogue, Over Wallop, Hampshire, 1987), p.33.

[72] *HT,* 21 May 1838 (2015).

[73] *HT,* 12 March 1838 (2005).

[74] P(ortsmouth) C(entral) L(ibrary), Enumerators' Returns, 1841 and 1851 Census.

[75] These prices are based on evidence mainly derived from the local press.

[76] *Conversations Of James Northcote R.A. With James Ward,* ed. E. Fletcher (1901), pp. 205-206.

[77] West Sussex Record Office, Add. Ms. 19,026, 4 March - 12 Nov. 1833 (typescript), n.p. after p.12. Lush subsequently emigrated to South Australia: Brian Stewart and Mervyn Cutten, *Chichester Artists 1530-1900* (Canterbury, Kent, 1987), p.32.

[78] *HT,* 23 July 1832 (1711).

[79] *HT,* 11 March 1822 (1257), 17 March 1822 (1258). One of her daughters, Josephine, married Lt. J. Jeayes R.N. in 1826 and continued to teach drawing at Alverstoke; the other died at Southsea in the same year: *HT,* 20 Feb. 1826 (1376), 11 Dec. 1826 (1418).

[80] *HT,* 19 March 1838 (2006).

[81] *HT,* 28 Nov. 1814 (790).

[82] *Passages From The Diaries Of Mrs Philip Lybbe Powys,* ed. E.J. Climenson (1899), p.267.

[83] *HT,* 27 April 1801 (81).

[84] *HT,* 15 Oct. 1827 (1462).

[85] *HT,* 7 May 1810 (552).

[86] The sale of Mr Sampson Dollman's effects at 76, St George's Square, November 1802, included, 'Glazed Prints by Morland',: *HT,* 15 Nov. 1802 (162).

[87] *HT,* 16 April 1821 (1123).

[88] *HT,* 4 May 1812 (656), 14 Jan. 1811 (585).

[89] *HT,* 8 Oct. 1821 (1148), 24 Sept. 1821 (1146). A large collection, mostly of the Flemish and Dutch schools, belonging to Mr Henry Mills of 38, Queen Street, was sold between January and July 1814: *HT,* 18 July 1814 (771).

[90] John Livesay was drawing master at the Royal Naval Academy *c.* 1798. The sale was occasioned by his move from Hanover Street to 34, Union Street, Portsea, and took place on 27 January 1813. It also included a large collection of prints by old masters and engravings by contemporaries: *HT,* 18 Jan. 1813 (693).

[91] Hampshire Record Office 15M84 Z3/11 (a)-(b), *A Catalogue Of The Books And Maps Of The Hampshire Library Society* (Portsea, 1827-1835). I am indebted to the late Roy Wheeler for this reference.

[92] The Portsmouth and Portsea Literary and Philosophical Society was established in 1815; the Mechanics' Institute, 1825.

[93] *Reports of the Committee of the Portsmouth and Portsea Literary and Philosophical Society, 1815-1835* (Portsmouth), bound copies in PCL. Williams's talk took place on 16 Nov. 1821. An earlier lecture was given at the Old Town Hall in 1817 on 'The Principal Use of Perspective Drawing from Nature', by J.G. Wood F.S.A.: *HT,* 15 Sept. 1817 (936).

[94] *HT,* 10 March 1828 (1483), 22 Dec. 1828 (1574). Among the local artists belonging to the Society were Thomas Lane, John G. Williams, and Richard Poate. Henry Buchan was also a member.

[95] *HT,* 14 March 1836 (1901), 30 Dec. 1839 (2099). He died at Portsmouth in August 1846: *HT,* 29 Aug. 1846 (2447). I am indebted to Dr J.H. Thomas for this reference.

[96] *HT,* 14 June 1813 (714).

[97] *HT,* 21 June 1813 (751).

[98] *HT,* 15 May 1826 (1388).

[99] *HT,* 29 May 1826 (1390).

[100] The Curator of the Society was Thomas Lane, formerly fencing master at the Royal Naval College. He painted the portrait of Dr John Porter, the Society's first president, in 1826. Thomas, Dashwood and Gilbert were early subscribers to the Hampshire Picture Gallery and also exhibited there: H. and J. Slight, *Chronicles of Portsmouth* (1828), p. 246; *HT,* 11 June 1838 (2018), 24 July 1826 (1398), 25 June 1827 (1446).

[101] PCL, *Descriptive CATALOGUE Of The Paintings By Ancient And Modern Masters, Water-Colour Drawings, &c. &c. In THE MUSEUM Of The Portsmouth & Portsea Literary & Philosophical Society, With Which The Proprietors Have Favored The Institution* (Portsmouth, 1826), pp. 3-13 *passim,* bound with the society's Reports 1824-1858, out of sequence.

[102] Trevor Fawcett, *The Rise of English Provincial Art, Artists, Patrons and Institutions outside London, 1800-1830* (Oxford, 1974), pp. 1-11.

[103] At least two painters from London took part in the exhibition, Mr East, who offered his *Martyrdom of St Sebastian* (173) for sale at £21, and William Salter, historical and portrait painter - a pupil of Northcote's (!) from 1822-1827, who exhibited two works (148) and (287), also for sale.

[104] *HT,* 10 July 1826 (1390), 21 Aug. 1826 (1402).

[105] The figures are based on the catalogue entries, many of which are open to several interpretations. For this reason, no effort has been made to dress them up as percentages, or make outrageous claims for their significance.

[106] *HT,* 11 Dec. 1815 (844).

[107] *HT,* 11 July 1825 (1344), 31 May 1824 (1286); T. Fawcett, *op. cit.,* p.152.

[108] T. J. Barringer, *op. cit.,* p. 28.

[109] *HT,* 21 May 1804 (241). Another decorative painter, Mr Younge, was commended for his scenery in 'The Siege of

Belgrade': *HT*, 22 Feb. 1802 (124).
[110] *HT*, 25 April 1803 (185).
[111] *HC*, 16 March 1789 (860). Edward Brine was a brazier by trade: J. Sadler, *op. cit.*, p.117.
[112] *HT*, 30 Oct. 1809 (525), 11 Nov. 1805 (318).
[113] *HT*, 2 Dec. 1805 (321).
[114] A booklet containing words to accompany the music and a description of the paintings was sold by Mottley and Woodward: *HT*, 17 Feb. 1806 (332).
[115] *HT*, 10 March 1806 (335), 17 March 1806 (336), 24 March 1806 (337).
[116] *HT*, 4 July 1814 (769).
[117] The earliest panorama, '(An) Interesting and Novel View of the City of Edinburgh', was painted by Robert Barker in 1789. In 1793 he opened a permanent establishment for his work in London; Ralph Hyde, *Panoramania* (Barbican Art Gallery Exhibition Catalogue, 1989), p.13. Sanders charged spectators 3*s*. for a box, 2*s*. for a place in the stalls, and 1*s*. for the gallery. Standing room cost 6*d*. a head: *HT*, 15 July 1805 (301).
[118] S. Lee (ed), *Dictionary of National Biography, XVI* (1973 repr.), p.191, for a summary of Ker Porter's interesting life.
[119] *HT*, 30 March 1807 (390); R. Hyde, *op. cit.*, No. 32.
[120] *HT*, 20 April 1807 (393).
[121] The picture now hangs in the sacristy of St John's Roman Catholic Cathedral, Edinburgh Road: V.J.L. Fontana, *The Rebirth of Roman Catholicism in Portsmouth* (Portsmouth Papers No. 56, Nov. 1989), pp.11, 12, 16; W.H. Charpentier, *op. cit.*, p.47. Charpentier's belief may be based on the fact that Ker Porter was sketching on the Isle of Wight in 1797.
[122] *HT*, 22 July 1811 (615).
[123] *HT*, 27 Oct. 1823 (1255), 21 June 1824 (1289), 4 July 1825 (1343). M. Basker & Co. were responsible for the latter, described as 'Diorama Panoramas'. Caroline Wilkinson was fortunate enough to see one of the earliest dioramas, Louis Daguerre's, 'Interior of Holyrood House, Edinburgh, Effects of Moonlight', at the Regent's Park Diorama in 1825, summing up its effect as, 'remarkable both for its beauty and novelty': ERO D/Djg Z23,n.p.; R. Hyde, *op. cit.*, No. 98.
[124] E. Fletcher, *op. cit.*, pp.205-206.
[125] *HT*, 15 May 1826 (1388).
[126] Great credit is due to J.C. and G.H. Mottley and W. Harrison, as proprietors of the *Hampshire Telegraph*, for their positive attitude to the arts in general.
[127] Exhibitions were also held at Newcastle, Birmingham, Bradford, Manchester, Ross-on-Wye, Exeter, Brighton and Southampton: T. Fawcett, *op. cit.*, p.1.
[128] *HT*, 22 Aug. 1842 (2237). 20 June 1842 (2228).
[129] *HT*, 22 Aug. 1842 (2237). Ubsdell's painting was destroyed by enemy bombing during the Second World War.
[130] Ubsdell is listed as 'artist and photographer' in the 1859 edition of White's *Hampshire Directory:* John Webb, *Sir Frederic Madden and Portsmouth* (Portsmouth Papers No. 47, Portsmouth, March 1987), p.12. In the early 1860s, Richard Poate, assisted by his wife Harriet, opened a photographic studio at 2, Pembroke Road: R.G. Harris, 'R. Poate Of Portsmouth, Artist and Photographer', *Journal of the Society for Army Historical Research,* Vol. LXVIII, No. 273, Spring 1990, pp.1-6: I am indebted to Dr John Stedman for this reference.

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